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PENN

COVER: Summer cool—an easy little long-sleeved shirt by Pranx in natural crinkle-cotton gauze. About $16. At Bonwit Teller; Garfinckel's, Washington, D.C.; Jordan Marsh, Florida; Hudson's; Joseph Magnin. K.J.L. earrings. . . . The mouth is painted with Helena Rubinstein's new Minute Brush-On Lipcreme in Sherry-Go-Round, a fluid new lip color applied in a completely new way—stroked on with a brush-wand that meters the flow. Kanekalon wig: Brentwood. François of Kenneth coif.

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Photographed at PepsiCo's world headquarters, Purchase, New York—featuring two sculptures by Giacometti.



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CLAUDIA by George Halley. $225.

Jacobson's Michigan



Tis written. One flower arrangement from Adele Simpson worth one thousand words. And winks.

JACK COWLEY

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MAGNIN





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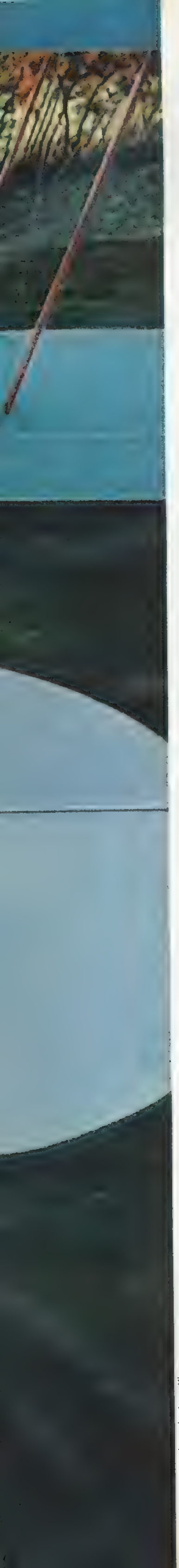
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NS78



Trenchcoat by Anne Klein.



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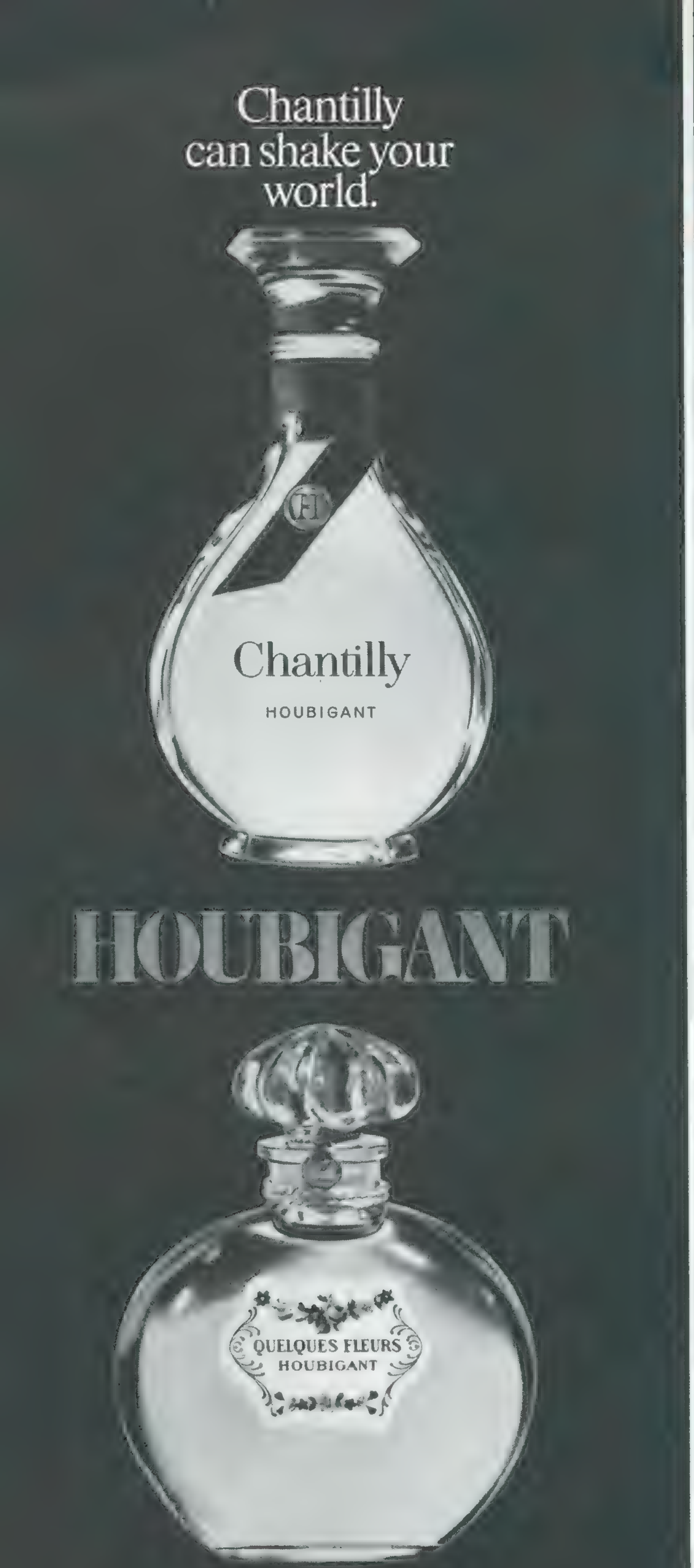
This gives every Gorham Original a classic elegance—elegance that endures time and change—elegance that is always in fashion. Elegance that is forever. ©1972 GORHAM

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From left, with date of introduction: Chantilly (1895), Old English Tipt (1870), Strasbourg (1897), Fairfax (1910), Buttercup (1899).

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Munich: THE FUN OF IT DURING THE OLYMPICS '72

In Munich even the city map suggests a kind of coziness: the Ministry of Culture next to the Theatinerkirche, the church where Bavarian monarchs, even Protestant ones, are buried; in Schwabing, Munich's Latin Quarter, the brewers' licenses hang next to the newest paintings. Munich is ebullient, but it is also practical.

Munich's heady culture includes more than seventeen theaters, four symphonies and several other orchestras, as well as ten national and city art galleries.

What to see in Munich: The fortunes that brought art treasures to Munich were made from salt from Bavarian mines and springs. In the Alte Pinakothek, a vast building created for the collections of paintings begun by the Wittelsbachs in the sixteenth century, perhaps the most extraordinary are Rubens's religious paintings and portraits of royalty hung side by side with the magnificently pagan "The Drunkenness of Silenus." In another gallery, the earlier crucifixion by Lucas Cranach the Elder, the powerful "Christ on the Cross," expresses as much about Germanic religion as any of Bach's music.

The Frauenkirche, the fifteenth-century cathedral with two onion-domed towers, red-brick exterior, dazzling white interior, makes a surprisingly sober central landmark in Munich. Outside the city, the Nymphenburg Castle and Park present the charm of the Bavarian eighteenth century in a rococo takeoff on Versailles. Nymphenburg's glory: the hunting lodge, Amalienburg, with its exquisite hall of mirrors.

What to do: Drinking beer and listening to music seem major Bavarian occupations. For beer, you can go to the Hofbräuhaus, where foreigners try to relive the student life of the Middle Ages and Munich regulars bring carefully wrapped sandwiches to eat at long tables. Most delightful for drinking beer, however, are the larger beer gardens outside the city center with oompah bands and often not-so-bad food. In summer, you'll find no pleasanter way to spend an evening, with the wind softly touching the trees overhead as the beer steins clunk against the tables.

For music, Bayreuth, Salzburg, and Munich were the festival centers before World War II; and the Royal (now the National) Theater has been restored to its prewar splendor, with Wagner the specialty of the house.

Where to eat: Choose Munich's superlative restaurant—to German cooking what La Pyramide in Vienne is to French—the Walterspiel in the Vier Jahreszeiten Hotel. Alfred Walterspiel, its late, great founder, believed in the most severe, classical idea of gastronomy—simple food beautifully cooked with wines from the Rhenish Palatinate. The Munich delicacy: *Weisswurst,* an astonishing white sausage, even more subtle than its French counterparts.

Where to stay: The Vier Jahreszeiten, one of the most luxurious hotels in Europe, has an amazement of suites. The Bayerischer Hof seems the friendliest hotel—very luxurious, very sprawling with amusing surprises such as the tiny cabaret theater that plays sophisticated comedies.

Looking ahead: Exhibitions: "100 Years of German Excavation at Olympia," an impressive chapter in the German archeological excavations in Greece, at Deutsches Museum, June 3 to October 15; "World Cultures and Modern Art," the Munich Olympic version of the Kassel "Documenta" exhibition, at the Haus der Kunst, June 16 to September 30. Music: *Sim Tjong,* the world premiere of an opera by the Oriental composer Isang Yun, at the National Theater, August 1.

Outside Munich: Bavaria offers some of the most beautiful scenery, some of the best driving in Germany. South of Munich, resting in the most glorious sections of the Bavarian Alps, Garmisch-Partenkirchen, famous for winter sports, becomes a delightful summer camping spot; and at Oberammergau, site of the Passion Play, wood carving and other folk crafts are carefully preserved.

Above Munich, to the north, Passau, on the Austrian border at the confluence of three rivers, is filled with baroque churches and houses of eighteenth-century aristocrats; and Nuremberg, one of the most memorable of all the German cities, rises as a medieval town, gabled and moated. ▼

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Dina Merrill

AMARANTHE COLLECTION

VOGUE MONEY

Supermarkets: ARE YOU REALLY SAVING MONEY?

BY SCOTT BURNS

Mr. Smerlas is our neighborhood grocer. His family owns and operates one of the few stores in Boston that take grocery orders by phone, fill them, and then deliver. In addition to offering these rather rare services, he performs small but satisfying miracles. He can, for instance, produce Casaba melons that will be ripe on the day you plan to eat them, arrange for tender veal in a nation that caters to chuck roasts, and deliver large quantities of red, fresh strawberries in the midst of a snowstorm. He is also warm and cheerful. Because of this, we often shop in person rather than by phone.

In spite of all these virtues, we once found that our purchases were shifting to the supermarkets. The reason was simple: price. But my wife and I were troubled with the thought that we had lost more than we had gained. We have now returned to Smerlas's fold.

Most Americans made the switch to supermarkets long ago; three out of four shop exclusively at supermarkets, and many young Americans have never shopped in anything *but* supermarkets. For these shoppers, economy, self-service, and one-stop convenience far outweigh the impersonality of the modern supermarket or the difficulty of finding what they want among five thousand products. Supermarket shopping is a moving experience only for automobiles: nine out of ten shoppers arrive by car and express their institutional devotion by driving twenty to forty minutes.

Whether or not supermarkets are truly economical, we found, depends entirely on the *value you put on your time*. By shifting the chore of collecting and transporting food from the market to the shopper, the supermarket has created what Ralph Nader would call an "externality": personal time and transportation costs are not registered at the check-out counter.

Studies of the way women spend their time indicate that shopping for food absorbs about four hours a week. To be truly economical, that four-hour investment has to be justified by weekly savings on the food bill. If the weekly food bill is between $40 and $50 and, as various studies indicate, the price difference between a major chain supermarket and a convenience store is 10 percent, then the shopper is being paid no more than $1.25 an hour for her efforts. Ironically, the shopper who works for so little is often pressed for time. So she buys convenience foods. *If her goal is to save time or money, the woman who buys convenience foods at the supermarket has made a poor trade.* Her real choice has not been economic but *experiential:* she prefers traffic jams and crowded markets to the stove and chopping block.

Food cooperatives (groups of individuals who band together to achieve savings through quantity buying) are a further step toward substituting the consumer's time for money. While they are valuable for those who have more time than cash, the relatively affluent usually find money more abundant than time.

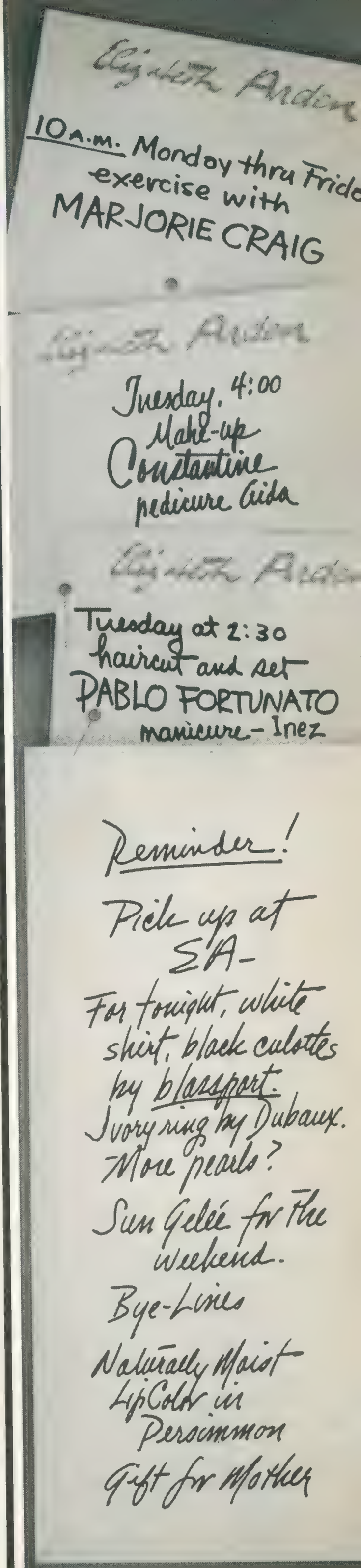
Comparing the three methods of buying, we find that the *cash* costs may vary by as much as 20 percent, but that the *true* costs, when time is accounted for, are about the same. The real choice is between personal contact and shopping that is automated and distant. That the automated experience is sometimes an escape is poor compensation for the loss of human warmth. Strangers in the supermarket seldom say "Hello." Our Mr. Smerlas has salvaged entire days that might have been lost to the "blahs." And that's priceless. ▼



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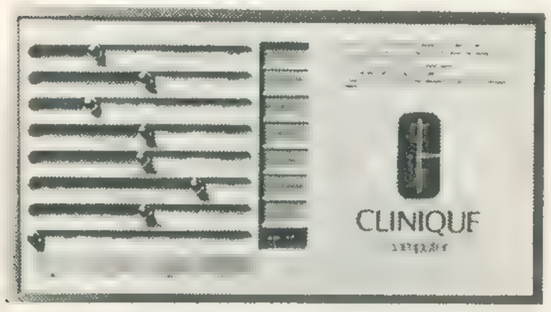
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CLINIQUE

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VOGUE BEAUTY CHECKOUT

Swimming shape-up—by the book

We've just discovered a valuable addition to everyone's summer reading list. It's small enough to tuck in with your beach gear; helpful enough to become the basis of a summer-long shape-up program in the pool—it's *Aquacises—Water Exercises For Fitness and Figure Beauty*. The author, Terri Lee, a young-looking, fit and trim grandmother, has taught dance, exercise, and swimming—all of which are combined in Aquacises. But you don't have to be a swimmer—you don't even have to get your hair wet—to Aquacise. The movements designed for specific trouble spots are done at the shallow end. Here, working against the water's resistance, you can develop shapeliness, suppleness and endurance. If you do swim, go on to Aquastretches to increase flexibility, streamline posture. And there's more: special strokes to build endurance (great for men, too), ways to relieve tension, guidance on planning your own individual exercise course, things to do out of the water on rainy days. Everything carefully explained with illustrated step-by-step instructions. You can order a copy from Terri Lee, Box 4711, Falls Church, Virginia 22044, $4—and get right into the swim.

New French Resistance—ways to lose cellulite, the fat you couldn't lose before

"Out of ten women, at least eight—regardless of weight and age—will have cellulite." This observation from Nicole Ronsard, a very attractive blue-eyed blonde who's devoted her life to the anti-cellulite cause. "Open any French magazine," she continued, "and you'll see something on cellulite." To recap—for those who may have missed what this magazine has said on the subject (which were the first American words)—cellulite, a French-borrowed term, describes those lumps, bumps, and bulges that persist regardless of rigorous dieting and exercise. Composed of body fluids, fat, and residues of toxic substances that should be—but have not been—eliminated by the body, these gel-like lumps nestle in the tissue layer between muscle and skin. In its beginning stages, cellulite may be difficult to recognize. However, if you know where and how to look, chances are it will turn up. Places to check: thighs, buttocks, inside of knees. By pressing the flesh in these target spots between the thumb and index finger, the skin, if cellulite is present, will have ripples or a characteristic orange-peel texture and will be sensitive to the touch. In more advanced stages, ripples will show without any outside pressure. Major cellulite causes, according to Mme. Ronsard, are air pollution, tension, lack of exercise, and poor assimilation of food. These culprits gum up circulation and create areas of stress where the "immovable objects" form. . . . First part of the attack—awareness. Next, getting to work on cellulite. And this is where Mme. Ronsard really whips into action—"Losing weight is not the point." What is: her six-point program—all steps to be done simultaneously and faithfully. They consist of proper diet, exercise, breathing, elimination, relaxation, and auto-massage. Explanation of and instructions on all points are provided in person when you visit her pretty blue-and-white salon in New York. After discussion of your particular problem and smiling reassurance, Mme. Ronsard introduces you to several machines, developed and widely used on the Continent in cellulite treatments. One is an automated suction massage; another, a stream of warm pressure-controlled air. These stimulate circulation, help break down the lumps and, as a side effect, feel tingly and soothing. The salon course consists of twenty sessions, each about twenty-five minutes long. To start, three sessions a week until you reach number fourteen or fifteen when you can taper off to twice a week. If you live out of the New York area, Mme. Ronsard comes to you via an at-home course which includes an everything-you-need-to-know booklet and poster-large exercise and self-massage charts. Available by writing to the salon at 987 Lexington Avenue, New York City 10021, for $20. "Cellulite can't disappear overnight," explains Mme. Ronsard, "but lasting results can be expected in most cases." Voilà! . . . **but check with your doctor first.**

(More Beauty Checkout, page 30)

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Jennifer O'Neill is a Sinner.

it's the newest way to do chin-ups



isotoner 'Chin Beautiful' strap & cream



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VOGUE BEAUTY CHECKOUT

Estée Lauder wanted a "living fragrance" —and got it

Surprise is the watchword of Estée Lauder's new "sport fragrance," Aliage. Splash it on, spray it on—either way, what happens next is a surprise. Suddenly, you're in a cool green forest or a grassy meadow, swept by a breeze that's fresh, reviving, exhilarating. . . . What's in Aliage that gives it this surprising impact? What's in it, for one thing, is four years of untiring testing by Estée Lauder, who created it. An active woman herself—she swims, plays tennis, travels constantly between her houses on the Riviera, in Palm Beach, and New York—she wanted a "living fragrance," clean, fresh, long-lasting, that could be worn all day, all evening, indoors and out. She kept on testing until she got it. . . . A friend who watched this process with fascination said, "She has this extraordinary nose that all perfumers have to acknowledge. She doesn't smoke, and dislikes being in a room with people who do. She tried things on, lived with them, in France, England, Florida—in cool weather and hot. This new scent is completely original; an evocation of ideal youth—yet it has terrific sophistication."

What's in Aliage, too, are more than 200 enchanting components—clean, green scents of herbs, leaves, grasses; warmer scents of flowers—these, mainly the tangy, spicy-smelling ones like marigolds, geraniums; and far below, an undertone of *muguet*, rose, jasmine. It's so new that very few women have gotten a whiff of it yet. Said one who has: "It's strange, green, piercing—a scent from some unexplored terrain."

Penny-wise and pound-wise

How to eat sweets and stay svelte wondered one savvy woman, who then went on to invent skinny jelly. Her recipe calls for one bottle of fruit- or cola-flavored low-calorie soft drink, one envelope of unflavored Knox Gelatine. Heat enough of the former to dissolve all of the latter, then add a dash of salt and the rest of the soft drink. Chill. Inventor fills her fridge with tubs of the stuff, eats it instead of dessert and whenever she craves something sweet—why not? . . . at about ten calories per serving. (Only areas that seem to be fattening up: her hair and fingernails.) . . .

One man's physical fitness régime— with a bow to China

A man of many talents, Stirling Silliphant is a Hollywood-based one-man producing-writing-directing team whose screenplays include *The New Centurions*, *Poseidon Adventure* (now being filmed with Shelley Winters); he's been executive producer of TV's *Longstreet*, of the movie, *Shaft*. "In my business," he said recently, "you have to be a barracuda." By which he means (among other things)—you've got to keep in tiptop physical shape. Here's how he does it: He fasts every Monday, taking only 100 ounces of water —this includes morning Sanka; once a month, he fasts for four days. This régime, he feels, purifies his system, clears his mind. Twice a week, with instructor Bruce Lee, he studies Jeet-Kune-do, an ancient Chinese form of unarmed combat—marvelous for fitness, as well as self-defense. Between lessons he practices daily in a special exercise room he had built. It all pays off: Mr. S. —who is fiftyish, slim, attractive—looks great. . . .

Good news for your skin— Eve of Roma is back

Apparently, once a woman becomes a devotee of Eve of Roma beauty products there's no turning back. During a brief, bleak period when the products disappeared from this country, we got a steady stream of letters and phone calls asking, "Where can I get them?" Mail order from Rome, was the only answer. Now—*benissimo!*—the Eve of Roma things are back on these shores—now at Lord & Taylor's and Bloomingdale's, in New York, and soon to reappear in major stores across the U.S. . . . They're still made in Sardinia, and still include the excellent skin-care products such as fruit masques that many woman adore. Happily restored, too, is the marvelous cream blusher, Roman Glow—in warm, tawny shades of umber, ochre, brickrose, like sunlight on Roman walls; it gives skin a glow that seems to come from within. . . .

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Only the tiny teeth of this revolutionary new comb can get between your lashes to curl...separate...color so perfectly.

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Royal Lahaina — Maui
Sheraton Maui — Maui
Mauna Kea Beach Hotel — Hawaii
Keauhou-Kona — Hawaii
Keauhou Beach Hotel — Hawaii
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Kona Inn — Hawaii
Kona Surf — Hawaii

IDAHO
Sun Valley — Sun Valley

MICHIGAN
St. Clair Inn — St. Clair

NEW HAMPSHIRE
Wentworth by the Sea — Portsmouth

NEW YORK
The Concord — Kiamesha Lake
Grossinger's — Grossinger
Kutsher's Country Club — Monticello

PENNSYLVANIA
Buck Hill Inn — Buck Hill Falls
Pocono Manor Inn — Pocono Manor
Shawnee Inn — Shawnee-On-Delaware
Skytop Club — Skytop
Tamiment Resort — Tamiment

VERMONT
Basin Harbor Club — Vergennes
The Sugarbush Inn — Warren

VIRGINA
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The Tides Golf Lodge — Irvington
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David Smith presents the American Airlines endless summer collection

Great golf fashion from David Smith . . . the foremost name in golf apparel. Photographed at DEL MONTE LODGE on the magnificent Pebble Beach Golf Course . . . to be the scene of the U.S. Open next month. This David Smith collection, designed by Eric Jacobson, is all in easy-care fabrics, featuring fibers by Celanese throughout.

OPPOSITE PAGE:
White appliqued culotte in Fortrel® polyester and cotton. $24
Yellow nylon shirt. $15
Red/white plaid culotte in Fortrel polyester and cotton. $24
Red nylon shirt. $16

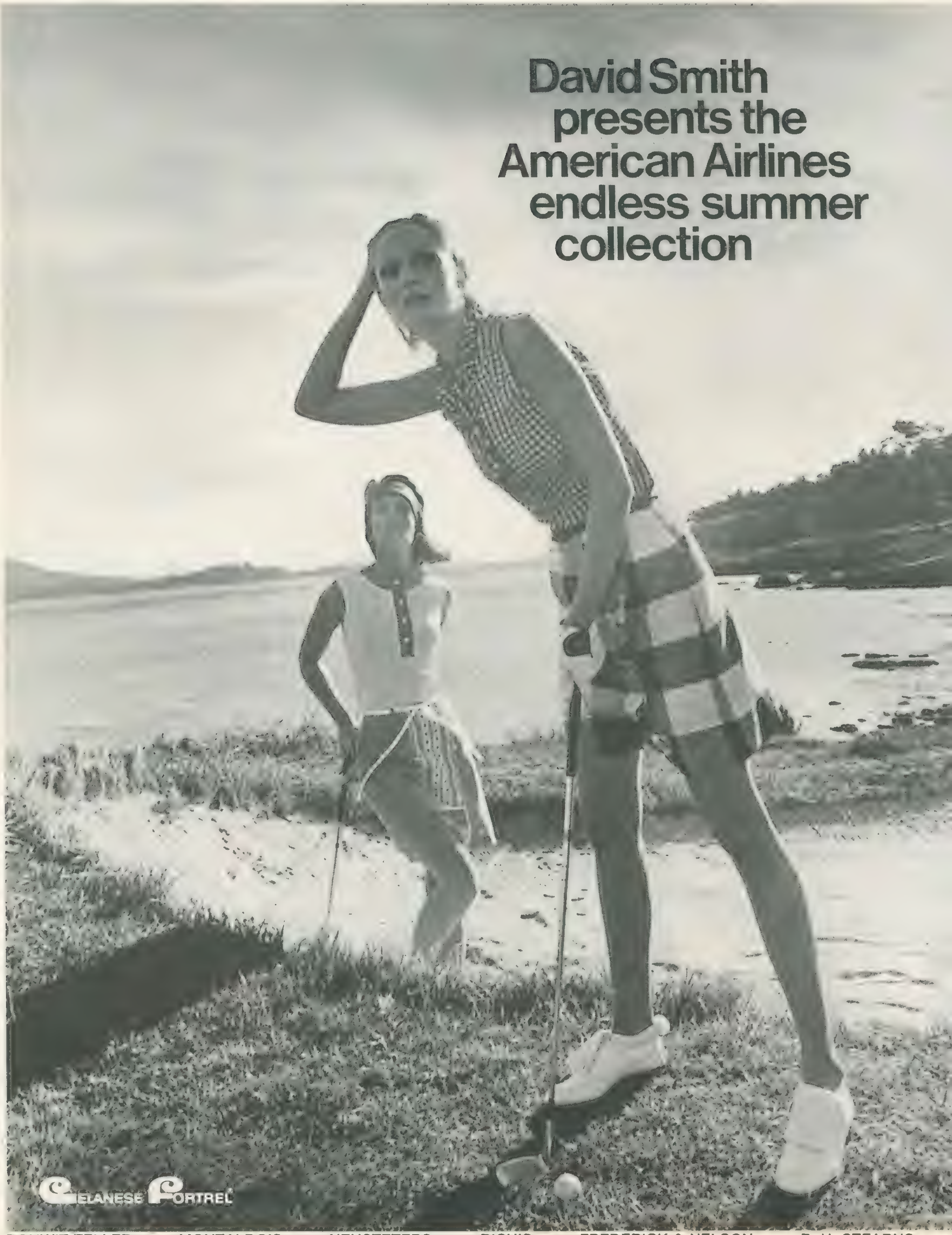
OVERLEAF: LEFT-HAND PAGE:
Hot pink Schiffli-embroidered culotte in Fortrel polyester and cotton. $26
Terry blouse in Arnel® Triacetate with matching trim. $15
Black/white ruffled checked culotte in Fortrel polyester and cotton. $24
Checked blouse in Fortrel polyester and cotton. $14

RIGHT-HAND PAGE:
Green/navy/white patterned knit culotte in Fortrel polyester. $28
White, green or navy shirt in Arnel Triacetate. $14
Green, blue or red checked Jersey playdress in Arnel Triacetate. $34

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"No – you can't change the age – but you can change the appearance. We have succeeded in creating the world's first and finest daytime skin-care cosmetic formulated to benefit over-30 skin in today's fast moving world. It MOISTURIZES • FIRMS • PROTECTS against the elements.

MOISTURE/35 effectively combats the three threats to a youthful appearance . . . one, of course, is dryness; the second, air pollution and the third, cosmetic pollution.

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Not messy or greasy, its remarkable action begins immediately! Its little-known, highly effective natural ingredients assure all-day protection. A distinctive, peach colored creme that can't be copied or duplicated, it contains NO HORMONES or STEROIDS . . . and is safe for most delicate, hypersensitive skin."



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VOGUE READY BEAUTY

From Ricci—the scent of oranges and sunlight

Fresh, lively, natural—*fraiche et sportive*—is what the young on both sides of the Atlantic want a scent to be; no heavy, cloying sweetness. . . . From Europe—where it's already a best-seller—comes a new fragrance called Bigarade by Nina Ricci, based on bitter orange—a frisky, bouncy scent for the sunlight hours. Deliberately light, casual, bright as its orange-and-white packaging, Bigarade isn't even made in a full-strength perfume—though it comes in just about every other form, from Eau de Toilette to a ravishing orange Scenting Soap. The Bracing Body Splash is a particular delight (softens skin, too). . . . Bigarade is a pet project of M. Robert Ricci, head of the House of Ricci, a slender, wiry, charm-laden man with a special interest in the young, in sports and the outdoors; he has two beautiful daughters and he himself is a crack skier and tennis player. What he wanted was a natural, fresh-smelling ambiance to heighten the attractiveness of healthy, glowing skin, not mask it. He thinks of fragrance as "a delicate and sensible friend that is always present," adapting itself a little differently to each woman's personality, each individual skin. . . . If more pervasiveness is wanted, Bigarade Scenting Oil—the strongest concentration of this sunshiny fragrance—can be rubbed directly on skin as well as sprinkled in bath water. For travelers, there are brisk little orange-and-white boxes of *fraichettes*—foil-wrapped towelettes drenched with Bigarade Eau de Toilette. Marvelous for a quick brightening-up just before the plane lands. . . .

From Revlon—a health-food feast for your face

. . . because all the wholesome, delicious natural things that help overall health help skin, too. Revlon's new Health Food Beauty Masks—from the special Moon Drops group—line up like treats on a buffet table at a garden-y summer lunch party. . . . Stimulating Mint Mask is a clear green gel—with the aroma of fresh-picked mint—that tingles coolly when applied, again when rinsed off. A quick, refreshing pickup to use any time—perks up circulation, whips up a pretty flush of color. Retexturizing Whole Egg Mask is a nourishing yellow-and-white eggnog for the face—a good shake-up mixes the yellow (egg) with the white (lotion). Rich with protein, this mask conditions, deep-cleans, minimizes pores—all in 7 minutes. . . . Moisturizing Honey Mask, an amber peel-off gel, is a goldmine of organic clover honey—a marvelous natural moisturizer. It eases facial tension, firms, cleans; is gentle to sensitive skins.

An
IRMA SHORELL
discovery . . .

Remarkable Deep Cleanser for Sensitive, Delicate Skin!


IRMA SHORELL

"Women like myself have constantly hoped that a single cosmetic cleanser might be developed that would completely cleanse the skin of ALL the dirt, grime stale makeup. WITHOUT DRYING EFFECTS.

Today—it is a reality with my FORMULA for CLEANSING. Based on a surgical scrub, it is predicated on the use of water and has solved the skin-cleansing dilemma for thousands like myself. It is a truly remarkable deep-cleanser for women of all ages.

HERE ARE THE FACTS:

• It cleanses far deeper than any soap or cosmetic cleansers can without drying effects!

• It completely eliminates the usual drying, taut feeling that accompanies deep cleansing.

• It contains NO FRAGRANCE . . . truly excellent for all types of skin—especially sensitive or delicate.

• It's pH factor is close to neutral – it contains no alkaline or harsh, drying ingredients.



• It makes the skin feel velvety-smooth after usage—there is no other single product on the market in the world today that produces the same effect."

Irma Shorell

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Monsieur Marc, International hairstylist:

"In my salon, I usually blow-dry and brush. The look is freer. More casual. But to do it yourself, you must have enough drying power. This AirStyler has it."









Monsieur Marc: "until now, it's been quite difficult to blow-dry and style at home. But Lady Schick has combined the two things into one beautiful AirStyler.

"After you towel-dry, unsnarl any tangles with the AirStyler comb. Then take as much hair as you'd put on a medium roller, and brush from underneath. (The reinforced natural bristle brush is ideal.) Keeping hair straight, blow-dry and brush 'til nearly dry. Do each section, working front to back.

"Now, with hair slightly damp, shape and curve with the styling brush, turning the ends up or under with quick little flips.

"The finished look is so right for today. Not roller-set perfect. But more of a free style. And nothing can do this better than the AirStyler.

"One reason is extra-drying power. It dries a lot faster than regular hand dryers. So you save time as well as get today's look."

In 1964 we introduced this consumer guide to buying clothes made of 100% wool.

PURE WOOL

The sewn-in Woolmark.

It's been a best-seller from the start. Millions and millions of Americans have seen it and believed in it in suits, coats, dresses, trousers, jackets and lots of other places. It was their assurance of a 100% pure wool product that had been tested by The Wool Bureau for fiber content, colorfastness and more. And inspected for quality of workmanship. It still is.

Now we introduce our consumer guide to buying clothes made of wool blended with other fibers.

WOOL BLEND

The sewn-in Woolblend Mark.

But in 1972 you've got more fashion than ever to keep up with. Everything from dresses and suits to coats and socks. All being made in lots of different blends.

You need a new way to be sure you're getting quality in every wool blend you buy. So to help you stay on the right track, we're introducing another consumer guide to buying clothes: the Woolblend Mark for clothes of wool blended with other fibers.

When you see this label on a wool blend product, you'll know it's gone through rigorous laboratory tests similar to the ones we give pure wool products. So you know you've got the cream of the wool blends. The top performers in suits, dresses, slacks, sportswear, children's wear and every wear else.

Now you can have the same confidence when you see our new consumer guide as you do when you see the familiar Woolmark.

For more information on Woolmark and Woolblend Mark and what they mean to you, send your name and address to: The Wool Bureau Inc., Department E, 360 Lexington Avenue, New York, N.Y. 10017.

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VOGUE READY BEAUTY

Creative cosmetics— fresh from your own kitchen

How about whipping up some of your own creams and lotions—from natural ingredients like fresh fruit juices, fresh vegetable juices, milk, or honey? Are you ready? Bonne Bell is, with their brilliant new package called ***Well Spring of Beauty*** which includes the basic needs for this project, and a booklet of cosmetic recipes. Basics are a dear little jug of specially blended oil that's the backbone of all the recipes, a mixing jar, labels to stick on more jars (which you can send for, or buy anywhere). The recipes tell you what does what for skin, so you add ingredients accordingly. Pineapple, for example, does a moisturizing job—"Mix equal parts fresh, strained pineapple juice and water, stir and add 1 tsp. of this mixture to an equal part of the oil . . . have a soft white cream that contains skin moisturizers." (Did you know, incidentally, that pineapple juice can also tenderize a steak—as well as skin?) Other Bonne Bell suggestions: a lemon juice mix for astringent, strawberries for conditioning, wine for skin-toning. And they've fixed it so that fresh juices, or any water-based liquid, mixed with the Bonne Bell oil, quickly combine—by some chemical shenanigans—into a smooth cream. Idea is to make the recipes in small batches, keep them in the fridge. Result is the freshest cosmetics in town—fun to make, great to use, and geared to your own individual needs. . . .



It's the smooth, hairless face that wins—

It looks the cleanest, the youngest, and gets the most from makeup. A good way to get this kind of face, now, is ***Visage Clair,*** a gentle depilatory cream that's quick and pleasant to use, clears away bothersome fuzz on upper lips, chins, cheeks, and works below the surface to slow down regrowth. For extra comfort, it comes with a nice skin-soothing conditioner to use afterward. Both in tubes, packaged together; by Andrea.



Thick-tossing, slow-motion bouncing, hair he wants to bury his face in—that's what Europeans love. And why they adore things Pantene.

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Pantene shampoos, lotions and soft-as-hair sprays are now made in the U.S., and are available only at finer stores and beauty salons.

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Maybe for the first time.



Teach your hair a new language: Pantene®

GETTING TO KNOW Germany

••• From cathedrals and castles to art galleries and commercial centers, Germany is a harmonious blend of old and new—its cities easily accessible by Lufthansa's superb jet service and the speedy, comfortable German Federal Railroad. A city of interest is Cologne—an industrial center with Romanesque churches and world-famous Gothic cathedral. Sightseeing in Cologne or enjoying Berlin by night, top right, the fashions that make the traveling great are by Hooper Associates who put together the best of European design: Aspor, Bischitz, Bleyle, Hanro, Kio, Sax, and Smedley. A unique collection of exceptional fabrics in a variety of colors, textures and patterns. This page: enjoying a fine German pastime, in printed wool knit jersey over-shirt, wool doubleknit pants. 70. Wool doubleknit blazer and plaid pants, ribbed shell. 125. Opposite: Cologne tour in snappy polyester jacket and pants. 110. Wool doubleknit jacket and skirt, turtleneck. 150.

*All prices approximate, and slightly higher in the West.

FOR THE STORE NEAREST YOU, CONTACT: HOOPER ASSOCIATES, LTD., 1451 BROADWAY, NEW YORK, NEW YORK 10036



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GETTING TO KNOW

Germany...

Destination Düsseldorf—city with a historic past and promising future, its architecture an ideal backdrop for contemporary fashions by Hooper Associates. Clothes that travel everywhere with self-assurance—to its quaint Old Town and super-modern Playhouse, or on a railway excursion to famed Charlottenburg Castle in Berlin. German hospitality begins on Lufthansa, which jets you there in comfort and luxury, offering fine food and courteous, efficient service. This page, watching cartwheels at Düsseldorf Town Hall in tailored plaid hacking jacket, matching pants of wool doubleknit, ribbed shell. 135. Layered look, plaid wool doubleknit skirt, nylon ribbed pullover, polo shirt. 80. Opposite, on the town in polyester striped shirt jacket, solid pants. .105. Blazer, striped pants, shell. 150.





GETTING TO KNOW Germany

••• Frankfurt, a bustling commercial city, is the hub of Lufthansa's worldwide route network to more than 100 destinations. Tradition is everywhere—from its City Hall to quaint apple wine restaurants and hotels, such as the Frankfurter Hof, with tapestries, old-world service, and other personal touches. Frankfurt is also a center for the German Federal Railroad —the relaxing way to see all of Germany and the best way to visit Berlin's modern art exhibits, fashion shops, and other attractions. Great for sightseeing: fashion components by Hooper Associates. This page, relaxing at the Frankfurter Hof, in printed wool jacket over wool doubleknit pants, ribbed turtleneck. 150. Velours blazer over long houndstooth wool skirt, ribbed shell. 110. Opposite, all aboard in plaid polyester doubleknit shirt, solid slacks. 115. Ultra fine doubleknit wool pants turnout, mock turtle. 225.

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VOGUE MOVIES

The Godfather PLAYS ON OUR SECRET ADMIRATION FOR MEN WHO GET WHAT THEY WANT

BY ARTHUR SCHLESINGER, JR.

There is no doubt that *The Godfather* is the cultural phenomenon of the season. Five movie houses in New York City play it day and night; sometimes extra performances are added at two in the morning. Critics rave; box-office queues twist around the block and wait patiently in the cold for the performance-after-next; audiences become deeply involved, cheer, cry, shout back at the screen; sometimes fights break out. One fan, no doubt inspired by the film, held up the box office and took off with the evening's proceeds.

The movie casts a spell far beyond its merits. Warner Bros. would have made it thirty-five years ago as a hundred-minute feature, lively, brilliantly paced, and economical. Now, in the reverent hands of Francis Ford Coppola, it has swelled into an overblown, pretentious, slow, and ultimately tedious three-hour quasi-epic. Gangsters at last have their *Greatest Story Ever Told*, but minus George Stevens. Inflation does not always assure survival. My guess is that three years from now we will still remember scenes from Raoul Walsh's *The Roaring Twenties* (1939) while *The Godfather* will have become a vague memory.

The tone is a mixture of the sentimental and the violent with the heavily ironic. The Mafia—or at least *our* family (the other families are amply villainous)—comes over as a group of amiable businessmen, a little rough in their methods, true (though no worse, one line of dialogue gives us to understand, than Presidents or Senators), but still loyal to that crusty old do-gooder, the Godfather, rendered by Marlon Brando in his Lionel Barrymore mood. Why the Italian-American Civil Rights League should have raised such a fuss about the movie is a puzzle; these defenders of Italian virtue should have subsidized it. It is only when the Godfather's sons take over that things get out of control, which leaves the impression that America has corrupted the Mafia as it has everything else—an impression heightened by a series of lyrical, and rather boring, scenes showing the Godfather's son under Mafia protection in Sicily.

The director evidently tried to offset the sentimentality by "ironic" juxtapositions and cross-cutting. The film opens with the words "I believe in America" as a man tells a tale of horrid violence. The heads of the various families meet around a table in a boardroom as if they were the directors of General Motors. A man at a Christening renounces the devil and his works while his henchmen gun down his competitors all over town. But the irony is a little too labored to redeem the film from its general commitment to glorification. The audience weeps when the Godfather keels over dead in his tomato patch, and they were intended to do so, intended to perceive him as a heroic embodiment of some vanishing form of style, integrity, larger-than-lifeness.

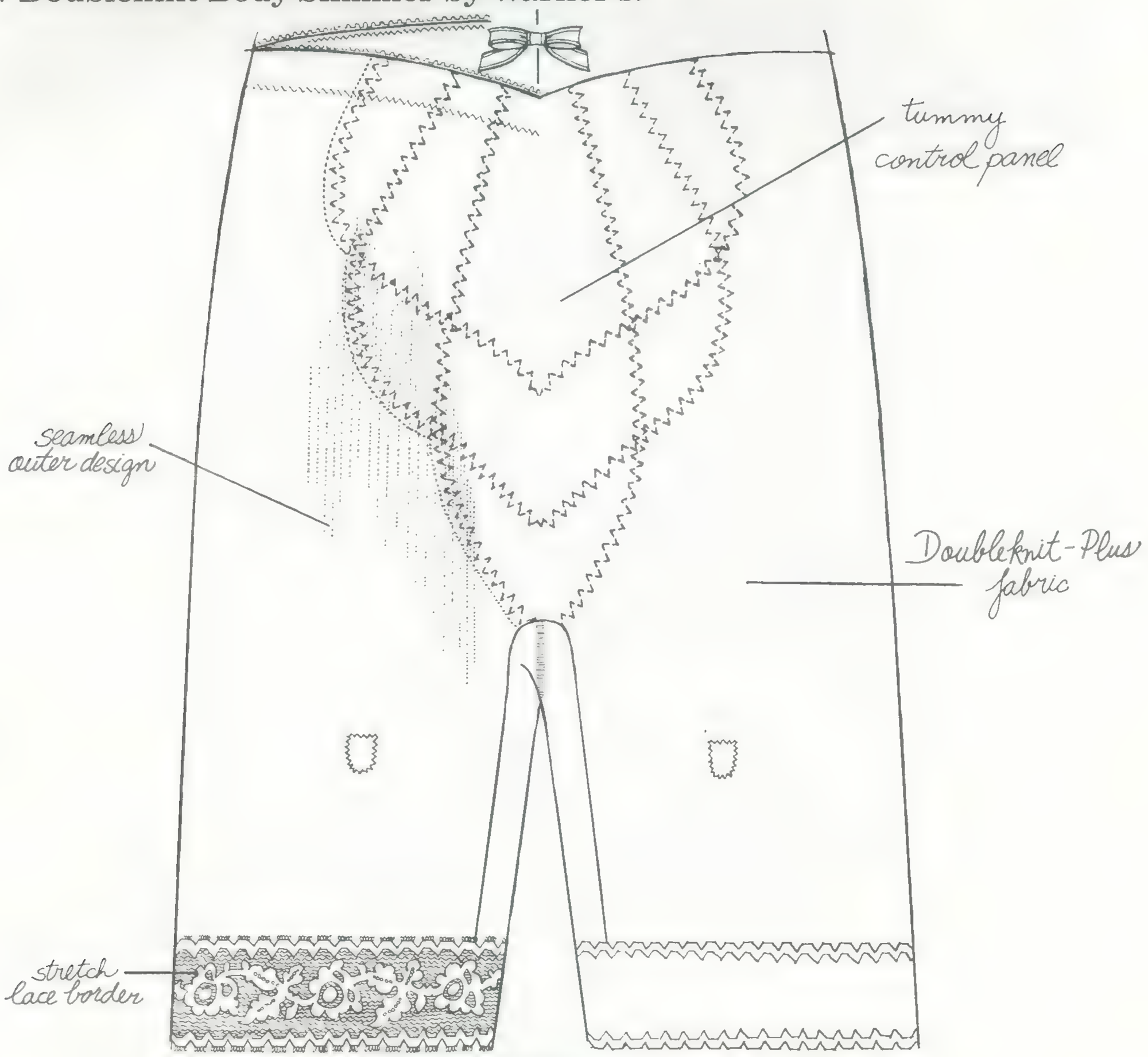
Why the impact? Nostalgia is, I think, a part of it. *The Godfather* has a nice period sense, and it reminds us happily both of the films of the 'thirties and of the scenes of the 'forties. Here are all those old familiars—the gangster, the mouthpiece, the hoods, the rival mobsters. It is reassuring to see them again at play and at work, riding around in their glossy black cars and rubbing out their competitors. And *The Godfather* wears its rue with a difference. By putting it all in the frame of the Mafia, the old stereotypes are freshened and renewed. The gangsters' code was always a basic element in the old films; here the code becomes ritualized, exotic, and adorned with sentiments, however degraded, of honor. The anthropological detail delights our curiosity. And it promotes the inflation, too. These are more than the rough-and-ready gangsters of our youth. They are mythic figures not only by the power of the performance (Robinson, Muni, Cagney, and Bogart created mythic figures, too) but by their participation in ritual.

But nostalgia is only part of *The Godfather's* appeal. The film shrewdly touches contemporary nerves. Our society is pervaded by a conviction of powerlessness. *The Godfather* makes it possible for all of us, in the darkness of the movie house, to become powerful. It plays upon our inner fantasies, not only on the criminal inside each of us but on our secret admiration for men who get what they want, whose propositions no one dares turn down. If a crooner in decline wishes a part in a movie, the Godfather has only to wave his wand, and the part is his (though the wand-waving is one of the least convincing and most repellent scenes one can recall; how in the world did even the Mafia get that severed horse's head into a sleeping man's bed?).

The world of *The Godfather*, moreover, is the world New Yorkers think they perceive every day—a world haunted by a sense of personal insecurity and vulnerability, with violence waiting behind the normalities of life, the jolly meals, the weddings, the Christenings. The visible cops are crooked, too. Perhaps it is consoling to suppose that the Mafia can establish a world of order within the world of violence. Perhaps; but a nation is surely in some confusion when it turns its crooks into heroes.

Still, let us not indulge in inflation of our own. *The Godfather* is a phenomenon of passing cultural interest; it does not prove that society is on the verge of moral collapse. The world has glamorized its destroyers from the beginning of time, and the world has somehow survived. *The Godfather* carries on, if a little floridly, a sturdy tradition. And only the Godfather will be able to get you in to see it. ▼

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Our Doubleknit Body Slimmer™ is the first girdle made of Doubleknit-Plus. The greatest, most moldable fabric that ever happened to girdles.

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The Body Slimmer is entirely seamless. Which makes for a smoothness under clothes that you just can't find in other girdles.



And the Body Slimmer has legs bordered with stretch lace. They keep the Body Slimmer and your panty hose in perfect place all day.

The new Doubleknit Body Slimmer comes in average leg panty (around $10) and long leg panty (around $11). It's another original, and if we say so ourselves, brilliant design from Warner's.

Warner's designs the believable body.

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Warner's designs the believable body

PEEL O MATIQUE
REMOVES THE DRY DEAD SKIN

revealing the soft young under-layer



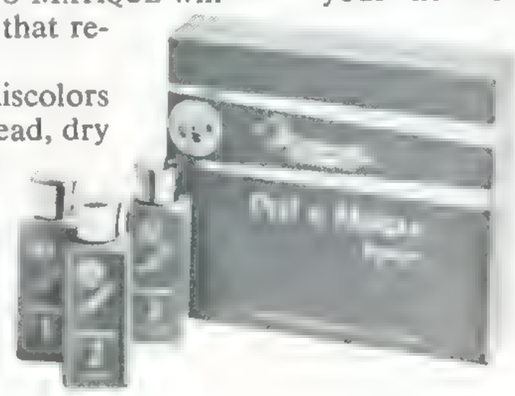
Why does your body remain years younger looking than your face? Because daily bathing or showering, plus the gentle friction of clothing causes the tiny dead skin tissues to continually be removed, letting fresh skin take its rightful place—while face and hands are exposed to the harsh elements (sun, wind, dust, etc.) and the dead, dried-out skin tissue does not shed as fast. This dry layer of skin forms a congesting film that 'locks-in' telltale aging lines and skin blemishes!

It is no longer necessary to suffer the so-called ravages of time. The gentle assist from PEEL O MATIQUE will challenge crows feet, lines above the lips, blemishes, deeply etched wrinkles and crepey skin in three steps used in the privacy of your boudoir. PEEL O MATIQUE will gently remove the dead, dry-layer and allow the skin that renews itself daily to come through.

Just as waxed floor builds up a screen so thick it discolors and hides the true value of the surface—so does the dead, dry layer of your skin prevent the loveliness of your complexion from coming through. Even the most potent of lotions can't penetrate this shield to work their magic. PEEL O MATIQUE will enable you to derive the potential benefits of cosmetics and creams.

Look at the smoothness of your man's face. He may have laugh lines around his eyes, or creases on the forehead, but the lower part of his face is wrinkle free. Why? Because daily shaving removes that outer layer of useless cuticle skin that locks in wrinkles, blemishes and lines.

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Non-allergic PEEL O MATIQUE is for the back of hands too. Prominent veins recede when the skin is permitted to 'plump out.' Surface spots and blemishes vanish along with that crepey texture. You are going to love looking more beautiful, younger!

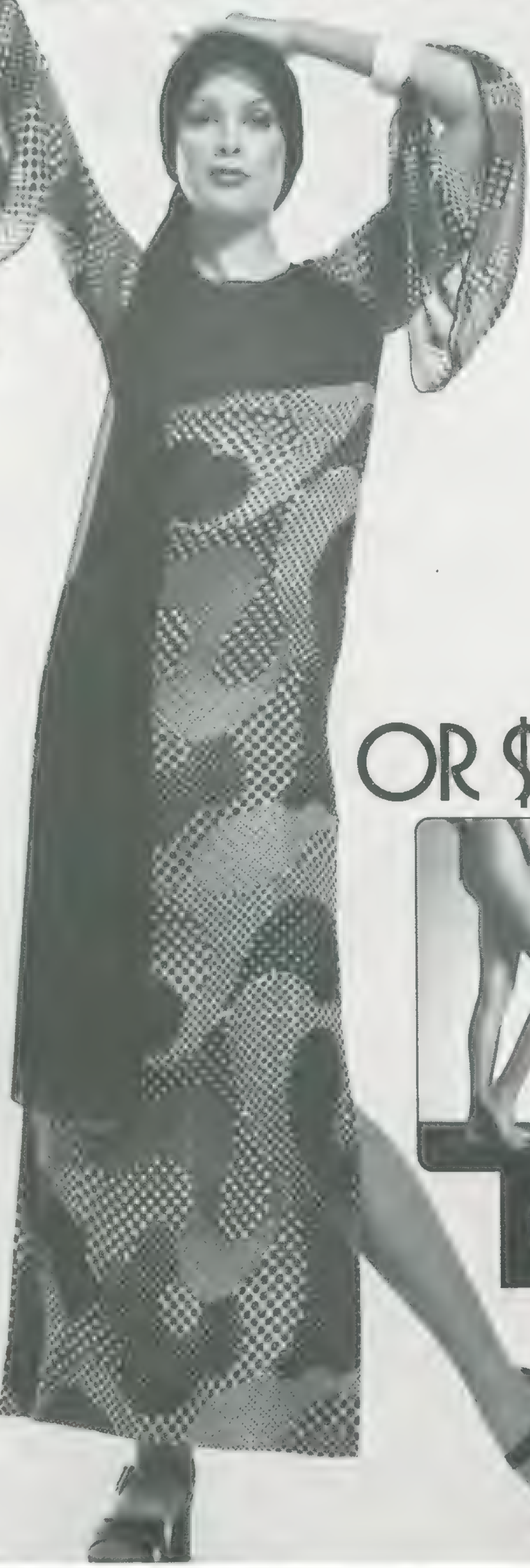
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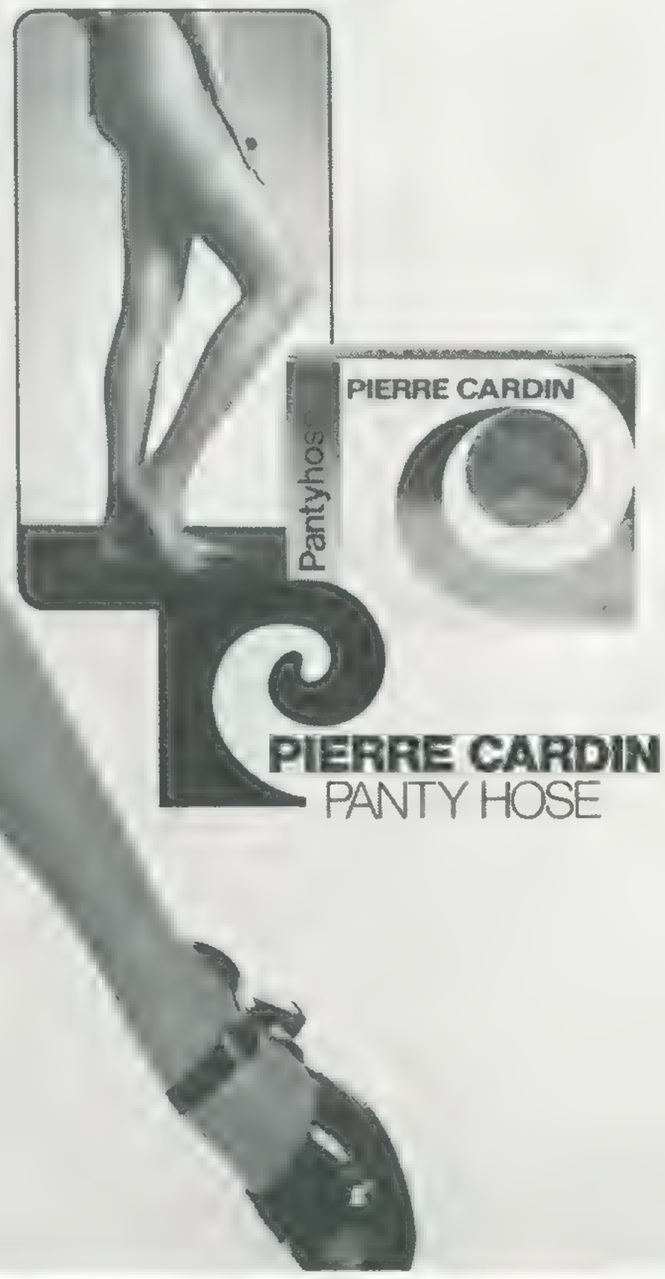
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What makes some of these 35-year-old women look older than others?



Every woman on this page is between 35 and 37 years old.

It's partly heredity, partly skin type, but mostly lack of skin care.

Why is it that some women take great care of their skin and others take none at all? We believe it's an attitude. Many women just have the idea that nothing in the world is going to prevent them from looking their age. Or older. So, why bother?

Perhaps you feel this way too. It's important then, that you know about Skin Life Cream. All the talk in the world won't change your attitude about beauty treatments. But Skin Life Cream used for the next three weeks will.

Helena Rubinstein created Skin Life Cream for every woman 35 and over. That is the time when skin can best benefit from its unique properties.

For Skin Life is the only cream in the world based on what our scientists call GAM—a protein principle which is comparable to the protein of the skin, derived from natural ingredients imported from France.

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VOGUE HEALTH

What doctors say:
VITAMIN C MAY STOP A KILLER

BY MELVA WEBER

The truth about "organic foods":

"Organic" eating is booming. One survey showed almost half of those who read women's magazines now do some of their shopping in health-food stores. Enthusiastic buyers of "natural" and "organic" foods, in this new swing of American eating habits, often find it hard to define these terms. Dr. George Briggs, who is professor and head of the department of Nutritional Science at the University of California at Berkeley, has made his stand: "Organic foods," in Dr. Briggs' definition, is short for "foods organically grown or produced." The soil is fertilized by manure, compost, humus, other nonchemicals. No synthetic or chemical pesticides can be applied; but such natural debugging substances as pyrethrum, rotenone, or garlic powder are used. No antibiotics or hormones go into organically raised meat, or milk animals, or poultry. The food is readied for market without any chemical additives, artificial colors, emulsifiers, preservatives, or hydrogenated oils.

Since there are no existing laws limiting the label "organic" to foods produced this way, suppliers' claims that foods are "organic" cannot be regulated by the government—though such foods are subject to the Federal Department of Agriculture regulations on purity. Health-food interest groups are now setting their own standards.

Dr. Briggs warns that organic foods may lack chemical additives but are not necessarily free from other contamination: animal droppings and hair, insect parts, molds, bacterial growths, natural toxins, or contaminants that have drifted in from the environment, such as lead and mercury.

The good that comes from eating health foods is in the absence of potentially dangerous chemicals, but not in any greater nutritive value. Foods produced in the ordinary commercial ways have exactly the same nutrients, with the possible exception of traces of such substances as iodine which may remain in organic foods from the natural fertilizers.

Growing food the organic way certainly costs more. Dr. Briggs says that organic foods sell for 40 to 100 percent more than similar commercial foods now, though rising production might lead to lower costs.

Those who urge an all-natural agriculture for our country (editor M. C. Goldman of Organic Gardening thinks it possible) say that farm chemicals are ruining lakes, killing wildlife, and polluting our air, soil, and water; but many government and industry authorities have said that our land can't produce enough food for us all without big-business farming and its chemical technology.

New vitamin C challenge:

In Yorkshire, England, Dr. Constance R. Spittle believes she has found a new challenger for that controversial substance Dr. Linus Pauling set against the common cold, vitamin C. This time it's a killer: atherosclerosis, the condition that leads to heart attack and stroke. Dr. Spittle found that she could lower her own blood cholesterol level by taking more vitamin C, no matter how much cholesterol-loaded food she ate. Then, in a controlled study, she established these facts: people under twenty-five showed lower cholesterol levels while taking extra vitamin C, but older people who already had atherosclerosis showed *more* cholesterol in their blood. Dr. Spittle thinks that the added cholesterol may have come from plaques dissolving off the artery walls (a good move); and the doctor thinks that a long-term lack of vitamin C might have caused those plaques to form in the first place.

Building new voice boxes to help patients with cancer of the larynx is a goal in sight for Dr. Donald A. Shumrick, surgeon and professor at the University of Cincinnati Medical Center, and his associate, Dr. Sabino T. Baluyot. The doctors have surgically constructed new functioning larynxes in dogs, using the animals' own throat tissues; they are now perfecting the procedure by working on baboons. In time they expect to rebuild human throats so that laryngectomees (about seven thousand every year) can eat, breathe, swallow, and speak in the normal way.

The doctor's on the line when you call "Dr. Dial," a telephone service in Omaha, Nebraska, that carries a sixty-second recorded message about medicine or dentistry. The voice reached by calling (402) 344-2000 might discuss acne, LSD, or periodontal disease. Creighton University's Health Sciences Center and St. Joseph Hospital prepare a new taped topic each week, hitting those that are timely—flu when it's rampant, allergies in hay-fever season. In New York, the dial-a-doctor service sponsored by the city's Health Department is called "heartbeat line," delivers a three-minute talk (changed weekly) on good eating habits to ward off heart disease. Advice on cholesterol, poly-unsaturated fats, other food questions is available on two telephone numbers—(212) 431-4540 for English, (212) 431-4558 for Spanish.

Counting pregnancies not babies is important if you are the one out of every six women who has Rh negative blood. A first baby of an Rh negative mother usually arrives safely; in the second pregnancy, antibodies built up in the mother's blood by the baby's blood slipping into hers through the placenta can produce a miscarriage or a "blue baby" who may die without emergency blood transfusion. If an Rh negative woman has had an abortion, her first subsequent baby needs the protection usually given for a second pregnancy: Rh immune globulin given immediately after the abortion. Dr. Everett M. Clayton, Jr., a Vanderbilt University professor and chief of obstetrics and gynecology at Nashville's St. Thomas Hospital, has recommended this quick post-abortion action for all Rh negative women.

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VOGUE TRAVEL

Germany:

SEEING, EATING, GOING WELL, THIS OLYMPICS SUMMER

BY DALE McCONATHY

West Germany, extraordinary among the countries of Europe, certainly the most modern, is perhaps the easiest and most congenial of places for Americans to visit. England has London; France, Paris; but nowhere else, except for Italy, are there so many cities with unique and fascinating lives of their own—Munich, Frankfurt, Cologne, Düsseldorf, Berlin, and, of course, for music, Hamburg.

Because of a splendid railway system and a stunning constellation of airports, all these cities can be hopped, skipped, and jumped at whatever pace one may choose. A traveler can get up not-too-early in any one city and be reasonably settled in for lunch and touring in any of the others. Bonn is the official government seat; Frankfurt, the West German Wall Street; but the cultural glories of West Germany overflow on all of these "gate cities." Run down the menu of pleasures for the eye and ear. They are there. This year, travel to Munich is complicated by the summer Olympics; reservations for planes and hotels from the United States were made long ago. (See "What To Know about the Munich Olympics '72," on page 173.) But the other cities are flowing with May wine and wines of the abundant German summer. While the Rhine outlines any German itinerary, a brief rundown of sights and sounds and tastes of these four West German cities will help in deciding where to go and why:

FRANKFURT AM MAIN: Frankfurt looks and acts like some throwback to the American boom of the 'sixties: new buildings going up everywhere (often three and four in one block), a subway being dug under the wide streets, and a super new airport, largest in size in Europe, which amazingly lets passengers disembark very near the lobby. Frankfurt equals money, and you can almost hear the mark appreciating in the mini-skyscrapers that line the downtown streets.

Frankfurt has great wine taverns where wine is poured as if it were beer to wash down the mounds of pork dishes with sauerkraut and potatoes. The best restaurants have open terraces where wine bowls are piqued by strawberries or crushed peaches. The Kaiserkeller, in a small park, is the most famous of these. Try the *Spargel*, fresh asparagus dripping with melted butter, and the pork shank.

One strange Frankfurt anomaly, the hulk of the Opera House, destroyed during the Second World War, still stands on the Opernplatz. A vast and beautiful square complex of opera house, theater, and concert halls has been put up; but the Opera House ghost lingers, smiling a toothless grin.

Frankfurt glories in Goethe House, a magnificent reconstruction of the house where Germany's greatest writer grew up. Spacious, charming, it holds a brilliant collection of paintings and memorabilia, including such revealing touches as Goethe's puppet theater. But more revealing is the atmosphere of this eighteenth-century house: it radiates the bigness that filled with fire Goethe's mind and illumined Western civilization.

Frankfurt's spirit is new and the Hotel Frankfurt Intercontinental is part of its pace. It is big and comfortable with the best bartenders in Germany.

COLOGNE: Cologne summarizes the German past; layers of history suddenly obtrude in the midst of a modern city, including fragments of the walls decorated with bits of broken pottery that were thrown up by the Romans around *Colonia*, the outpost that gave Cologne its name. Most

(Continued on page 70)

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VOGUE TRAVEL

(Continued from page 68) unexpected: the Romanesque churches with tall steeples and sharply slanted kite-like roofs. Centering the city, the cathedral, a fortress of its own sort, watches the Rhine—Cologne's major thoroughfare.

The Domplatz, the area around the cathedral, now circled by a raised highway, pleases the traveler. The Excelsior Hotel Ernst and the Dom-Hotel are the most luxurious in Cologne, with large restaurants opening on the cathedral square—the open-air café restaurant Reichard am Dom supremely famous. Beside the cathedral, the wartime bombings uncovered a magnificent Roman mosaic that has now been restored.

From the riverside docks, boats leave daily for trips down the Rhine. More interesting (and more expensive) excursions combine both the boat trip and trips along the banks, particularly the vineyards, by limousine and bus.

DÜSSELDORF: Düsseldorf amazes with clues to the energy and variety of the new Germany, mixing industry and art in overwhelming proportions. The almost medieval waterfront along the Rhine seems to have gathered its atmosphere when Düsseldorf was a Hanseatic League city growing rich on gold that sailed up the Rhine from the North Sea. But Düsseldorf's proper burgherish side pairs with a passion for contemporary art—there are now a dozen or so really first-rate contemporary galleries, some of which specialize in the most advanced American art. On the streets of the *Altstadt*, now a sort of Greenwich Village, American bars dispense American rock music and German beer, art mania and Consciousness III.

German money-making somehow here seems a little less frantic. And the food served in the riverside taverns is delicious, especially the split-pea soup with hunks of ham floating in it and washed down by Moselle wine.

Outside Düsseldorf, one of Germany's most brilliant restaurants, the Schnellenburg with its riverside terrace serves really first-rate fish. The Hotel Breidenbacher Hof, a charming old-style hotel, brims with antiques and limitless comfort.

BERLIN: The inevitable German city is Berlin, divided from West Germany by East Germany. Berlin survives heroically; and today it glories in dizzying night life, great restaurants, and superb hotels. Most interesting: political cabarets and smaller bars where singers and musicians sail into stardom. Stay at the Berlin Hilton. Drive behind the Iron Curtain. "Living well is the best revenge."

Lufthansa German Airlines simplifies travel, handling domestic flights with the same flair as longer transatlantic hauls, seeming to specialize in giving great service to their American passengers. Lufthansa combines a cozy, helpful friendliness with a truly notable cuisine, a champagne-and-caviar feast that even the finest German restaurant would envy. But Lufthansa's real triumph is conveying the German-spirited efficiency at every ticket counter. European summer travel can be maddeningly complex and Lufthansa tries to be the most clearheaded European airline in the air and on the ground. (Check into the excellent Lufthansa packages that include Avis Rent A Car.)

The Germanrail system, one of the great pleasures of West Germany, has good food and new sleepers that not only are supremely comfortable but have a battery of minor conveniences like electric wake-up alarms at each berth.

A daily sleeper express train runs from Munich to Berlin, a twelve-hour trip, leaving Munich at 9:55 P.M., arriving in West Berlin at 8:16 A.M. German trains are a joy because they link the heart of one German city to another—no long hikes with one's baggage. (This year, between August 12 and October 15, a twenty-one-day Olympic Rail-Pass ticket from Frankfurt to the Austrian and Swiss borders costs $81 in first class; second class, $58; valid on all public transportation in Munich, too, and a 50 percent discount on all German trains north of Frankfurt.) ▼

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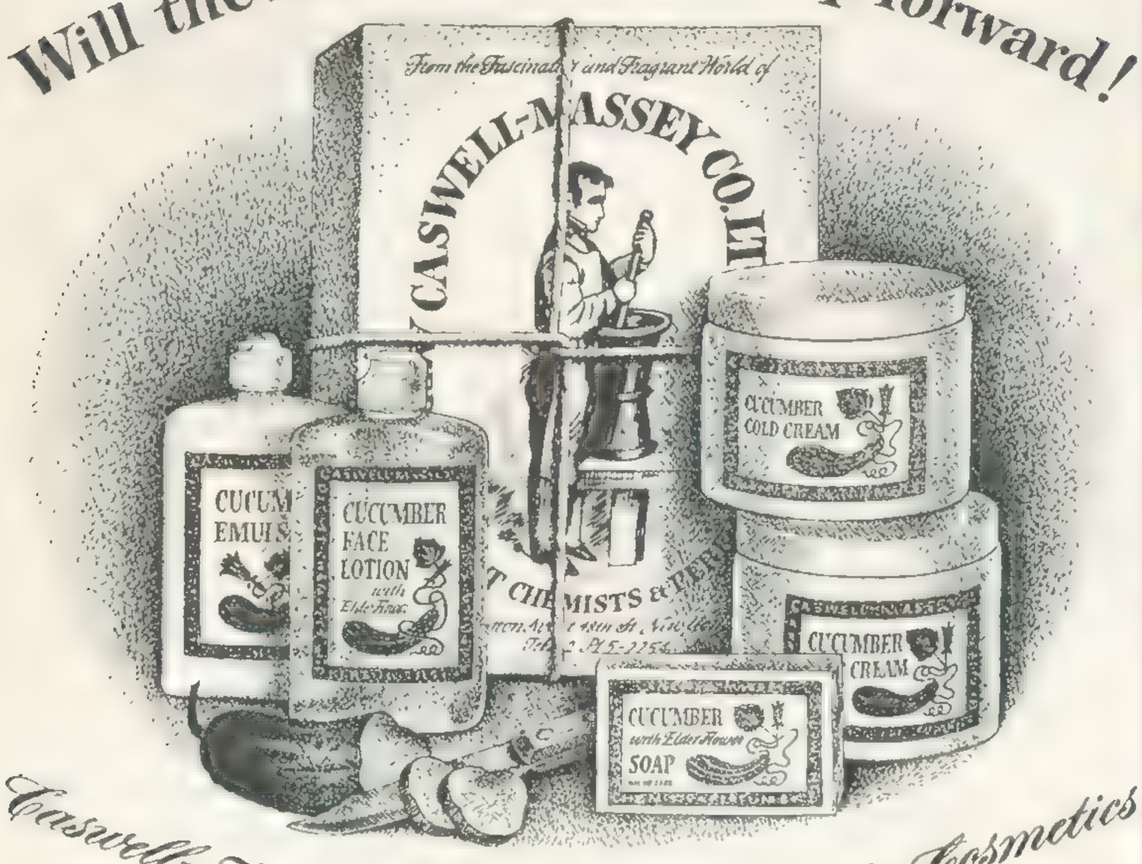
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VOGUE BOOKS

Quick looks AT GOOD, GOSSIPY MADDENING NEW BOOKS

BY ALLENE TALMEY

Bank Shot, by Donald E. Westlake (Simon and Schuster). A belly-laugh book. As the police captain in *Bank Shot* rightly said: "Some son of a bitch has stole the bank." This could be a tremendous movie if the cast included Abbott and Costello, Laurel and Hardy, and a couple of Marx Brothers.

Red Hand: The Ulster Colony, by Constantine Fitzgibbon (Doubleday). Without passion, this book explains the accumulating despairs of the Irish, north and south, of the British who have wound themselves, as in a shroud, with them. The Troubles of 1972 are much like the Troubles of 1608, only meaner, more intransigent, like a transplanted heart the body rejects.

What Every Child Would Like His Parents To Know, by Dr. Lee Salk (David McKay). Leaving in the fragrance of childhood without the terrors, Lee Salk cuts away the spongy overgrowth on bringing up children. He takes on parental separation, abandonment, divorce, sex, school troubles, and many more subjects. (The director of the Division of Pediatric Psychology, New York Hospital-Cornell Medical Center, Dr. Salk is the younger brother of Dr. Jonas Salk.) He believes in stimulating babies, in setting limits to help children control their destructive impulses, in discipline and occasional punishment when necessary to show that the parents *care*. Unloved children can do what they please and misery arrives.

My Name Is Asher Lev, by Chaim Potok (Alfred A. Knopf). As open-faced as a Swedish sandwich, this novel is an intricate, fascinating mural showing the Hasidic Jews of Brooklyn—an Orthodox, busybody community with ties around the world to help other Hasidim. But when Potok made Asher, his central figure, into a genius young painter, he ran into severe pain. He increased the pain by insisting that Lev be an instant sensation on almost first viewing in an important New York gallery. He keeps pointing out that Lev paints in a frenzy. That is hard for the long pull.

A Populist Manifesto: *The Making of a New Majority,* by Jack Newfield and Jeff Greenfield (Praeger). This subtreasury of grievances and their possible alleviation will anger Liberals, Conservatives, the Right, the Left, the Middle. The authors' paired political theories make for an interesting book, their examples often better than the theorems they illustrate. Although theirs is not banana-peel humor, one of their examples of corporate mugging of the taxpayer is: "In the early 1960's, twenty-nine of America's biggest electrical companies were convicted of massive price-fixing and forced to pay treble damages to the customers they had bilked. . . . the Internal Revenue Service permitted the companies to deduct the cost of the fines—as an *ordinary and necessary business expense!*" Ha! The italics belong to the authors, the Ha! is mine.

The Boys of Summer, by Roger Kahn (Harper & Row). If Happiness won't buy Money, it will help to sell extra copies of this delight: about the Brooklyn Dodgers when they were still at Ebbets Field in the 'fifties, about the men who played in those long summers and what happened to them by the 'seventies. They are all here—Pee Wee Reese, Jackie Robinson, Carl Furillo, Preacher Roe, Roy Campanella, Carl Erskine, Joe Black, Billy Cox, Gil Hodges, and more. This is not just a sports book. It is rather a loving fish-eye sweep over the decades and the whole country, written with suppleness, cadence, and balance. Scholarly, tough, a man with a harsh vulnerability and an ear like a cat, Kahn in the telling shows the foresightedness of Branch Rickey, the meanness of some owners, of coaches, players, umpires. Solid. ▼



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VOGUE MOVIES

Unbelievable films:

OLD, OLD MOVIES MAY SHOCK YOU

BY ANTHONY WEST

It may *sound* like good news when they tell you that hundreds, and perhaps thousands, of movie theaters all over the country are turning themselves into rerun houses. But if this makes you think oh, goody, we are about to recapture dear old Pauline Kael's lost youth and get back to the days when films were *marvelous,* before Ken Russell began making head comics and everything started to go to pieces, you have another think coming. Pauline Kael herself, having been exposed lately to some of the old stuff that has been ripening, maturing, and mellowing in her mind over the years, has started shrieking: something has been done to the old masterpieces, they've been mutilated, they aren't being shown right, *they're being run through the projectors at the wrong speed.* I first heard this last one years and years ago at Film Society showings in England when people were explaining or trying to explain why the great masterpieces the film critics talked about—*Potemkin, The Birth of,* and *Intolerance* —looked so lousy when you got to see them and made you wonder how adults had ever been able to sit through them. Ah, but you haven't really seen them, our elders used to say, *they're being run through the projectors too fast.*

Well, there's a lot more to it than that—as you are about to find out when your neighborhood house starts showing you recycled oldies. For one thing, there aren't that many classic Hollywood movies and art movies to show. Pretty soon the distributors are going to find themselves in the box that the publishers of pocketbooks have put themselves into: they started recycling Western and world literature rather less than fifteen years ago, thinking that they would be happily running on cheap, cheap, out-of-copyright classics for ever and ever. Great, but there aren't that many first-class books, or even nicely mediocre ones, to make up fresh lists with. The indications are that the pocketbook people, having scraped the bottom of the barrel, are now doing what they can with what they find underneath it. What you find on the book racks now, where you used to find Turgenev and Conrad a few years back, are not only *all* the Tarzan books but also such jewels as *John Carter and the Giant of Mars, Llana of Gathol,* and *Savage Pellucidar.* And right alongside the complete *oeuvres* of Edgar Rice Burroughs, you will find, all crisp and new, the collected works of Robert E. Howard: *Conan the Conqueror, The Sword of Conan, King Conan. . . .*

The same thing will happen with the rerun movie houses. In a couple of years they will be through with the films you can remember and will be coming up with the real beauties like *Flesh and Fury,* Tony Curtis and Mona Freeman; *Genius at Work,* Alan Carney and Anne Jeffreys; *The Gay Senorita,* Jinx Falkenberg and Jim Bannon; *Here Come the Nelsons,* with Ozzie and Harriet; *That's My Man; That's My Gal; That's My Boy; That's The Spirit; The Twonky; Rage at Dawn; Safari Drums.* When you see the harvest of these dim fields that go on forever beyond camp, you won't believe how bad the acting was, how cheesy the sets were, how God-awful the clothes that Hollywood put on its men and women were, how poor the scripts could be in average movies. And when, by chance, they are showing one of the ones you do happen to remember, you almost certainly will be surprised to find how kind your memory has been to them. The thing about even the best movies is that they are never quite as good as they seemed when they were new and fresh. . . . ▼

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VOGUE TELEVISION

Freewheeling funnyman: GEORGE CARLIN SPEEDS UP LAUGHS

BY MARTIN GOTTFRIED

America has a way of murdering its own—those who, blessed with this country's sense of revolution, would Americanize it still further. The graveside appreciation of Lenny Bruce has now reached its peak. A Broadway show celebrates him, quickie movies sensationalize him, and legal squabbles over the rights to his material mock the courtrooms that brought on his final collapse.

The same thing might have happened to George Carlin, the brightest young (thirty-four) comic in America. He is roughly comparable to Bruce in the anarchy of his humor, his unconventional subject matter, his unorthodox appearance, his open disdain of nightclub audiences and their demands for vulgarity-in-good-taste. Though times are bad in this country, he is succeeding.

A few years ago, Carlin was a regular on the television talk shows, played at the Playboy Clubs, worked New York's Copacabana and the Frontier Hotel in Las Vegas. It was a going career; he had even made an album for RCA Victor. His routines mocked targets that were safe: commercials ("He brushed his teeth but forgot to brush his breath") and disc jockeys' exaggerations ("not even released, it's number one this week—next week it'll be a golden oldie").

Then, Carlin abruptly threw it all over. He was fed up with the nightclub act. He was tired of the pompadour and the blue suit, tired of the old routines. He realized that he had been thinking of a television series as life's golden goal. He grew independent onstage. He was fired from both the Copacabana (for kidding the club a little too seriously, and onstage at that) and the Frontier (for saying "shit" in a town that dotes on toilet comics). The talk shows stopped calling. He was considered a "weirdo."

At this point, Carlin might have followed Bruce down the drain in a whirlpool of resentment, antagonism, and persecution. What saved him was his own good sense. Rebellious but still sensible, he accepted the difference between the show-business mentality and his own. "They made the decision for me. I didn't belong there." And so he went back to the little clubs. Flip Wilson, a good man, gave him writing assignments and a couple of television guest shots (Carlin's new album, *FM & AM*, is on Wilson's record label, Little David). He let his hair grow and took to wearing a Superman T-shirt.

This was not a "now image." Carlin had simply decided to reclaim himself. His material turned social (a cop demonstrating his one week of Spanish lessons) and political ("Three people died of old age at the Paris peace talks"). His mimicry turned from personalities—though he still does a fine Mort Sahl—to urban ethnic types. He abandoned memorized routine for free association around a basic act. He still did newscasts, but they turned absurdist, "Jacques Cousteau died in a bathtub accident."

Today, Carlin is working concerts and occasionally small clubs. Johnny Carson is calling once more to sign Carlin, a Flip Wilson regular, for recurring appearances on *The Tonight Show*. David Frost gives him forty-five minutes; hardly the usual comedian's slot, but then Carlin is now accepted as an unusual comic. He has emerged as a unique, tremendously funny, freewheeling performer whose bravery and independence show in his work. This is the best of the American spirit. It is also the essence of a great American tradition—the funnyman. When Carlin says, "You can change reality a little bit with your spirit," he has found the heart of the clown. ▼

The Serbin designed by Muriel Ryan



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VOGUE BOOKS

Victorian crime unmasked IN "DR. GULLY'S STORY," BY ELIZABETH JENKINS

BY LEO LERMAN

On the evening of April 18, 1876, some time between nine and ten o'clock, Charles Delaunay Turner Bravo burst from his bedchamber, frantically calling to his wife, who slept in a room of her own with her companion-housekeeper, Mrs. Jane Cannon Cox, as bedfellow, "Florence! Florence! hot water! hot water!" Fifty agonizing hours later he was dead, requesting, as he expired, "Be kind to my darling wife, Mother. She's been the best of wives to me." The young Bravos had been married a scant four months; she, for the second time. Mrs. Cox, all steel-spectacled no-nonsense, had been Mrs. Bravo's familiar for several years. Mr. Bravo considered Mrs. Cox an extravagance—dispensable. An inquest gave the verdict: "Poison—antimony . . . not sufficient evidence under what circumstances it came into his body." Then a summer-garden silence tranced The Priory, Bedford Hill Road, Tooting Bec Common, Balham, while Widow Bravo and Mrs. Cox went off to Brighton.

But the corpse was restless. There were questions in Parliament. The second inquest lasted twenty-three days and involved legal luminaries; an exhumation; a parade of butlers, ladies' maids, coachmen, grooms; friends and relations—all very upper-middle class and rich; apothecaries—who *had* sold the lethal dose? It touched off charges of adultery, abortion, alcoholism (beautiful and wealthy Mrs. Bravo tippled—nay—she drank copiously!), bastardy (Mr. Bravo had a daughter by his mistress), criminal intimacy.

Into the inquest room came Dr. James Gully—sometime physician to Tennyson, Carlyle, Charles Darwin ("my beloved Dr. Gully"), Florence Nightingale ("he had genius")—who, several years earlier, at sixty-three, had left his practice to retire into a liaison with his then unmarried twenty-six-year-old patient Florence Campbell Ricardo, who was now Bravo's relict. The Eminent Victorian could not marry the dazzling young widow Bravo, for Dr. Gully was already married. He had outrageously advanced ideas, this doctor, about medicine, sex, love, psychic manifestations, abortion. But since his Florence abandoned him for her Charles, intimacy had ceased.

England goggled and reeled. Had Miss Nightingale's "genius" done in his young rival? Had the indomitable Mrs. Cox done it on her own? as the Doctor's accomplice? in cahoots with her bibulous mistress? Mr. Bravo, the jury found, "was willfully murdered by . . . tartar emetic but there is not sufficient evidence to fix the guilt."

The case is closed, save to almost a century of writers and readers enthralled by crime. And the latest of these is Elizabeth Jenkins, English biographer (*Elizabeth the Great, Jane Austen*) and novelist (*Brightness*) who now takes up for Dr. Gully in a sort of fiction nonfiction, *Dr. Gully's Story* (Coward, McCann & Geoghegan). ". . . Dr. Gully's personality is so absorbing," wrote Miss Jenkins, "that the famous case itself is interesting chiefly for its tragic consequences to him. . . . I have tried to represent the story as truly as though it were a biography." That is the book's special fascination: it seethes with living. Miss Jenkins is a unique atmospherist: nuances of period, place, person, emotion, these are her forte. And then, she can tell a passionate story. She does not un-riddle this puzzling case; she makes it desperately, desolately human, adroitly holding up the looking glass of her art to our astonished faces. ▼



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VOGUE HORO-SCOPE

BY MARIA ELISE CRUMMERE



***AUDREY HEPBURN** was born May 4, 1929, under the second sign of Earth: Taurus, symbol of determined will. Jupiter, the planet of good fortune, was in her sign; and the Moon was in Pisces, in a harmonious sextile to the Sun, showing inner peace along with public approval. Saturn, the time planet, was in Capricorn—sign of reputation—and in a good aspect to both Sun and Moon, giving her enduring fame. Her appealing motion-picture image can be traced in the combination of Venus (beauty) in Aries (beginnings) in trine (good aspect) to Neptune, the planet of photography, in the theater sign: Leo.*

FROM MAY 1 THROUGH MAY 31

ARIES, March 21–April 19. Aries is an ego-oriented sign. You are conscious of the impression you make on others while observing their approach toward you. Your ruler, Mars, in the talking sign, Gemini, provides a chance to air your views persuasively, giving you the power to reach those able to promote your projects. Venus (money) joined to Mars gives you financial improvement and satisfaction from the one you love.

TAURUS, April 20–May 20. Your ruler, Venus, in the talking sign, Gemini, shows that your efforts to gain economic security should depend on communication or exposure of your projects through advertising. Until the middle of the month—while Mars is joined to your ruler, Venus—a firm and vigorous attitude is necessary. At the new moon, both planets move into Cancer; the scene changes from aggression to conciliation.

GEMINI, May 21–June 20. Geminians use the powers of reason to impress others. Your ruler, Mercury, now in Aries gives you an opportunity to challenge life on all fronts through the spoken word. Communicate, especially in choosing a new path, a new profession; or improve your present job with a new form of expression. To get results, begin at the new moon, in the middle of the month; follow through to the full moon.

CANCER, June 21–July 22. Like their symbol, the crab, who is at home in the sea (hidden) or on land (exposed), those born in Cancer get insight into their own natures by the way their degrees of conspicuousness or obscurity are regarded by others. Not until the middle of the month, when Mars and Venus enter your sign, will you have a chance to act. Then you can accomplish much, with Venus bringing you luck and love.

LEO, July 23–August 22. Leo, like the Sun, shines on all when rising, goes under a cloud when the impulses of the heart are daunted. Your ruler, the Sun, in stubborn Taurus dims your light for two-thirds of the month. Your activity should be in behind-the-scenes planning. Stimula- (Continued on page 86)

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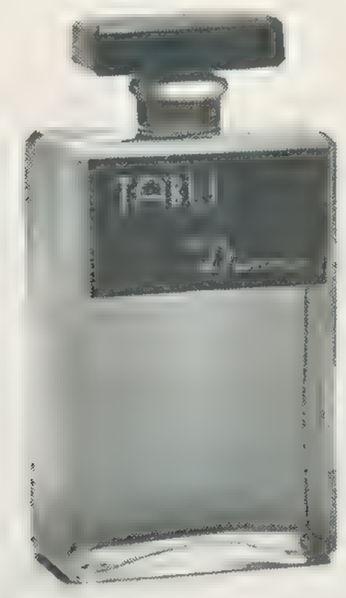
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VOGUE HOROSCOPE

(Continued from page 85) tion must come from friends; accept it. Do not speculate or provoke others. Old friends will ease you back into action in the last ten days.

VIRGO, August 23–September 22. Virgoans express themselves in their capacity to serve and in their interdependence with those who serve along with them. The first week, your ruler, Mercury, in Aries lets you take the lead. When Mercury moves into Taurus at the new moon, the play should be given to others for the rest of the month. Results should be satisfactory; signs harmonious to yours are occupied.

LIBRA, September 23–October 22. Librans depend on the give and take of human relationships to reveal their egos objectively. Your symbol, the scale, is inanimate, needs thrust. Your ruler, Venus, has Mars for a partner in Gemini, stirring you into action during the first week. Press forward, before Venus slackens pace, moving into slow Taurus at the new moon. Then power will go to others. Encourage publicity.

SCORPIO, October 23–November 21. Those born in Scorpio find it difficult to subjugate the personal self to reach a higher level of the ego. During the first week, examine all propositions; much talk of little substance may undermine your judgment. At the new moon, your ruler, Mars, enters Cancer, putting you back into action. A new associate has sound proposals that will bring satisfaction at the end of the month.

SAGITTARIUS, November 22–December 21. Sagittarians thrive in the realms of intuition or inspiration. The ego, freed to communicate, soars. The first third of the month, partners are provided; those cultivated now will become important at a later date. Your ruler, Jupiter, in serious Capricorn will attract conservative but substantial associates suitable to your future luck, coming when Jupiter moves forward again.

CAPRICORN, December 22–January 20. Capricornians are ever seeking social position, professional honor. With Jupiter, the benefactor, in your sign now, this craving could be satisfied. But at the new moon, Mars (strife) and Venus (social) move into the sign opposite yours, Cancer; and Uranus is in Libra, also in conflict with your sign. Two associates may block your way, altering the good influence of Jupiter.

AQUARIUS, January 21–February 19. Aquarians fulfill their hopes and wishes in human relationships. Now you are harvesting understanding friends, young and old; four Air signs are occupied, and Gemini and Libra are in trine (best aspect) to your sign. You can do well, even fall in love, until the new moon; then the scene changes. Someone may try to domesticate you; wait until later for serious involvement.

PISCES, February 20–March 20. Pisceans are unaware of how much energy they spend combating periods of inertia. This unknown factor may limit you, until you understand the trait. Now, with your ruler, Neptune, in Fire Sagittarius, you are free to travel, to accept new ideas, during the first half of the month. Many new friends are on hand to stir you up. The second half is a more personal time, good to sort things out.



At the Atlantic City Beauty Pageant, Susan Ladwig was the only one who knew where the cigarettes were hidden. Her fellow contestants voted her Miss Congeniality of 1917.



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Regular: 17 mg. "tar," 1.1 mg. nicotine—Menthol: 18 mg. "tar," 1.2 mg. nicotine av. per cigarette, FTC Report Aug. '71

VOGUE LIVING

Keep fit at home... props and ideas



1

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1. Jacuzzi's Whirlpool attachment turns a bath into a spa treatment. Here, in the aquamarine-tiled bath of J. Patrick Lannan, the Whirlpool stands free among plants, primitive and modern art; 8″ at the base, 14″ high, $325. Jacuzzi Research, 1039 Third Ave., N. Y. **2.** Greendome, a new geodesic dome greenhouse, keeps gardeners stretching, bending, pulling the year round. A vinyl liner, automatic thermostat, ventilation system, fan, louver exhaust system, and electric cable included, $1,500. Hammacher Schlemmer, 147 E. 57th St., N. Y. **3.** Super new white enamel Detecto medical scales, $65. **4.** Black-and-white vinyl Pollenex deep-heat back massager-vibrator. In a travel case, $39.95. **5.** Exer-Gym, a complete mini-gym in a box, comes with instruction book, $27.95. All the above at Abercrombie & Fitch, 360 Madison Ave., N. Y. **6.** The ultimate spa-bathing room includes exercise and rest. Designed by John F. Saladino, of Saladino Maggio, built by American Standard with their fixtures, it has a soak tub, a stretch tub, a brisk shower, and a built-in massage table. The triangular Naugahyde pad is for exercise, rest. Rings from Cron's Gymnastic Specialties, 41-14 Broadway, Astoria, N. Y. Parallel bars, by Premier Products, Riverdale, N. J. **7.** Vita-Master is the all-out exercise bike as pedals, handlebars, and seat all move, giving three motions, $125. Abercrombie & Fitch. **8.** Double news in a luxurious striped seersucker sleeping bag with zipper side, tie-in no-iron sheet, pillowcase. Straps keep it neatly folded. It works as a washable, super exercise mat. By Liz Sanders for Saks Fifth Ave., Carlin Shops, $150. Three-pound plastic-coated dumbbells, $8. Abercrombie & Fitch. **9.** A real redwood Finnish sauna, 4′x4′x6½′, is for home installation, holds two; $535, to order, Abercrombie & Fitch.

PHOTOS BY JILL KREMENTZ, DAVID MASSEY, AND TOM YEE

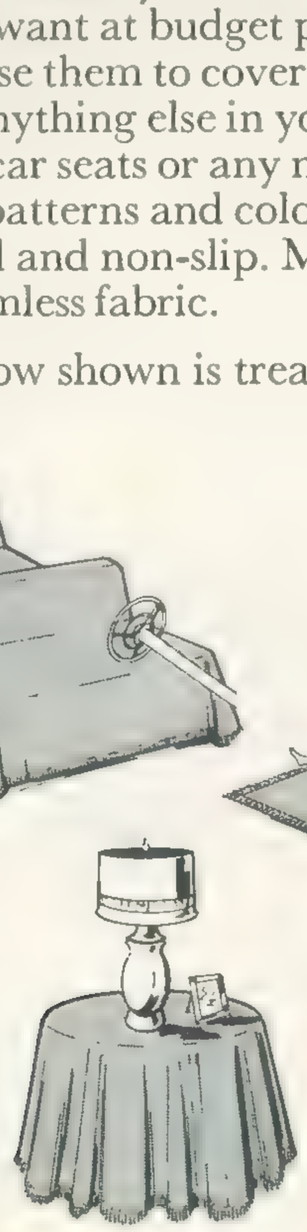
The best dressed rooms in town wear fashionable furniture covers by Sure Fit.

Decorator throws by Sure Fit designed to give your home the flair and fashion you want at budget prices. And, Scotchgard keeps them beautiful. Use them to cover chairs, sofas, sectionals, beds, tables and just about anything else in your home. Wonderful for TV rugs, playrooms, car seats or any number of other imaginative ways. All in bright new patterns and colors with correlated fringe. They're foam backed and non-slip. Machine washable and dryable, no-iron, seamless fabric.

Holiday throw shown is treated with stain repellant Scotchgard.







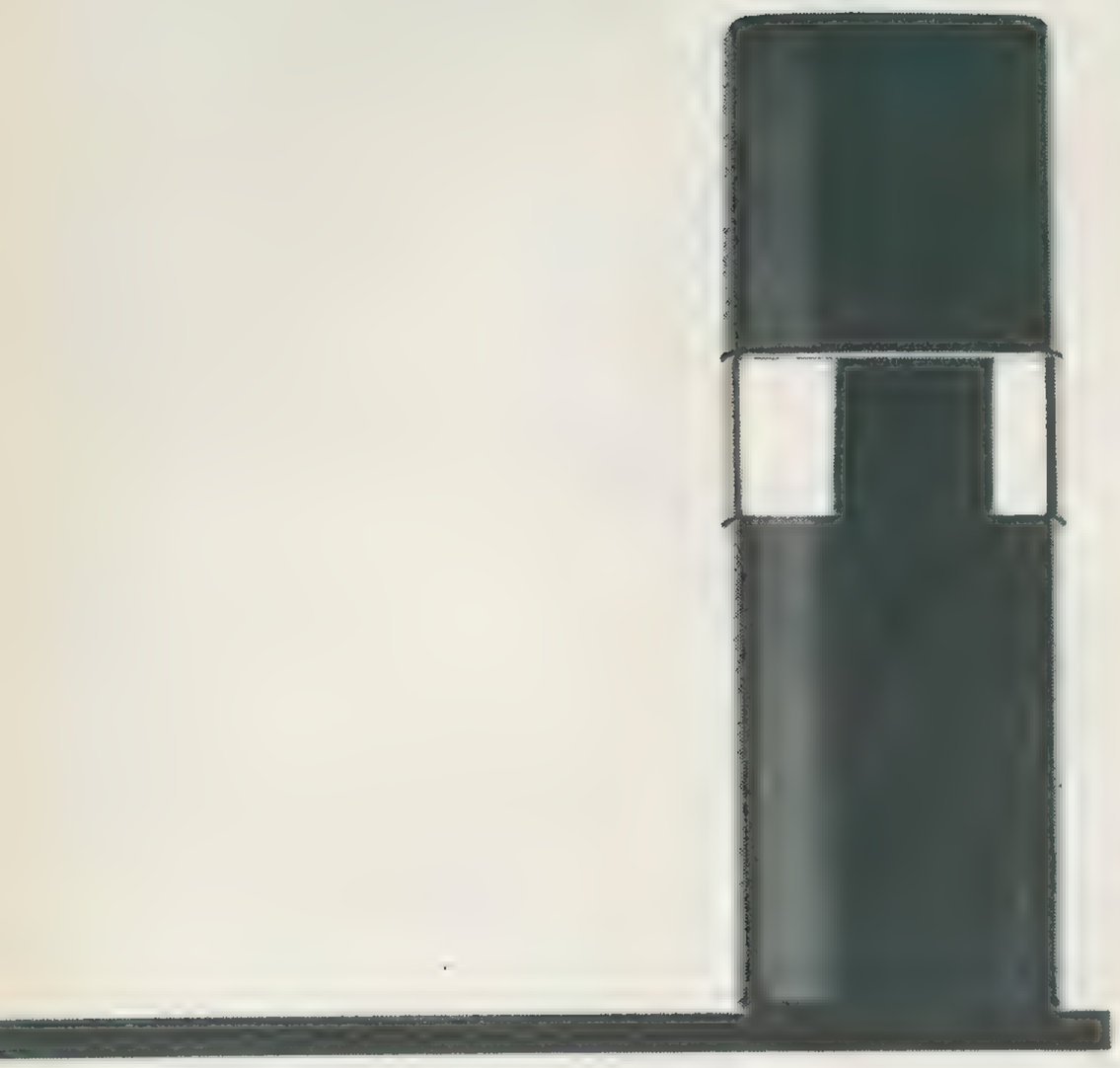
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VOGUE OBSERVATIONS

Who's smoking the stogie?



ANDY WARHOL

Is Ali on to a new fashion?





What's new with Princess Grace?



Why is Elaine's the "in" people's place?



WHAT'S GOING ON

NEW YORK: 1. "PASS THE CIGARS TO THE LADIES, PLEASE"—fascinating, the number of women who are reaching into the cigar box after dinner these nights, lighting up, having a nice digestive (they say) puff puff behind their cloud of aromatic smoke. . . . No one knows why it's suddenly caught on but one aficionada, **MAXIME McKENDRY,** explains, "A cigar relaxes you—and, of course, it has the most delicious taste. . . . The whole point is to keep the ash—the test of a good cigar smoker and a good cigar is the length of the ash. But you can't get up and dance—it mucks up your ash." . . . **2. EVERYBODY KNOWS MOVIE STAR ALI MacGRAW MADE THE HEAD WRAP AND THE CROCHET CLOCHE FAMOUS**—now, could it be she'll do the same for the evening hat? Here's the way Ali looked at the dinner party after the première of The Godfather—bare shoulders and back in a Stephen Burrows black slink—her brunette hair swept under a close cap of shiny coq feathers. Very beguiling, the small evening hat on a girl with great dash. . . . **3. FLASH FROM BUDAPEST—PRINCESS GRACE,** dancing up a storm at Elizabeth Taylor's birthday party and looking more dazzling than ever. But what is it that's different, more dazzling? Why of course, it's her new softer, wavier side-parted hairdo! Sometimes it's possible for a great beauty to be even more so. . . . **4. IT ISN'T THE FOOD THAT'S MADE ELAINE'S,** it's probably the boss herself, **ELAINE (5).** Elaine, a forceful, fair, and forthright woman, has turned what looks like any one of hundreds of Manhattan restaurants—nondescript bar, a couple of long dark-walled alley-like rooms, no decorating whatsoever—into the place where year in, year out, "everyone" wants to congregate. Instead of peaking, then slowly fading, Elaine's seems to keep growing. Now, everyone who doesn't go to dinner there wants to drop in after. Says a fascinated foreigner who wouldn't miss a visit on a Manhattan trip, "It's really New York's only bistro—you can sit for hours, elbows on the table, talking, drinking endless wine, surreptitiously observing who else is there, not be pestered, not pester anyone. . . ."

The tennis visor is headed toward the beach. Reported this past winter from the Caribbean, from Palm Beach, and Fort Lauderdale—boys and girls wearing regulation cotton tennis visors dyed bright pink, yellow, sky blue—on the beach with their bikinis. Watch the visor hit the beaches here for summer. . . .

ROME: A quick flash from Vogue's correspondent Consuelo Crespi—"All the well-dressed girls are running to have pinstriped silk shirts with white piqué collar and cuffs made to order—the favorite address is a man in the Via della Vite called Locatelli—the average price is about $20." Pretty idea, that, body-caressing silk starched up with collar and cuffs of brisk piqué. . . .

HOLLYWOOD (BELOW): ONE OF THE NICEST THINGS THAT'S HAPPENED HERE IS THE PRESENCE OF MRS. MICK JAGGER—BIANCA. A BEAUTIFUL SMALL CREATURE, TOTALLY ORIGINAL IN LOOKS—LIKE AN EXOTIC BIRD PERCHED ON HER HIGH-HEELED PLATFORM SANDALS—SHE OFTEN WEARS SAINT LAURENT'S MOST EXOTIC CLOTHES, LIKE THIS RED-HEART PRINTED BLACK CRÊPE DE CHINE JACKET, SEXY FLIPPY SKIRT....



RESHOVSKY


Rag
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MEIER & FRANK • SANDRA POST OF FLA. • STIX, BAER & FULLER • JOHN WANAMAKER

VOGUE BOUTIQUE

Two pretty girls shop for summer

Delicious blond dynamo photographer Berry Berenson dashes around New York, Africa, Paris, California—wherever an assignment takes her. She loves clothes with plenty of dash, but more than a dash of practicality, too. Here, some of her summer finds. . . .

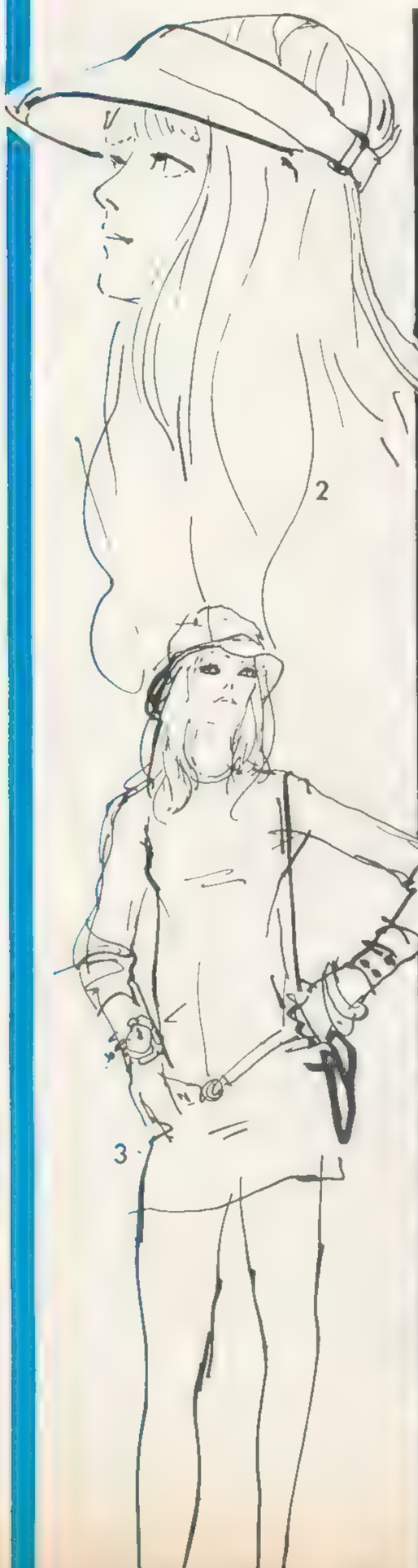
1. BERRY'S JEWELS—the special stuff that Berry wears with everything—her signature. Indian-bead and silver-nugget necklaces she found on assignment in New Mexico and in New York at Odyssey, Ltd. . . . **2. BERRY'S DISCOVERED THE TENNIS VISOR** for the streets of any city—looks great, works like sunglasses. By Madcaps. $3. At Peck & Peck. . . . **3. THE T-SHIRT FOREVER**—it's one of the better investments of our time—comfortable, practical, and—on a girl like Berry—sensational. Berry collects them in bright sunny colors like grass green, hot pink, and yellow. $15. At Jax, 7 West 57th Street. . . .



shop for summer

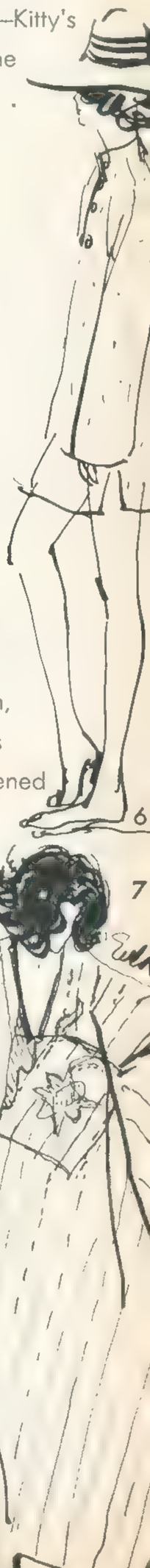
Kitty Hawks is one of the dashing-est, most sought-after girls in town—everybody would like her to be a weekend guest—she's so decorative and bright and all things nice. . . . Here, some of Kitty's summer-weekend finds. . . .

4. KITTY'S CURVY-SEAMED JEANS—she's got the ones everyone wants with the circle stitching in back. But Kitty cautions: remember, these must be dry cleaned. $22. The San Francisco New World Clothing Trust, 1207 First Ave., N.Y. . . . **5. A GOOD BUY**—natural muslin skirt from Mexico. $19. The Phoenix Shop, 793 Lexington Ave. . . . **6. THE WEEKEND INDISPENSABLE**—a shifty shirt to wear over a bikini, as a dress, with pants—Kitty's is red natural cotton. $19. Sona the Golden One, 11 East 55th St. . . .









7. THE SUPER CAFTAN—a tent to travel in, of a marvelous fabric like stiffened seersucker. $75. From Odyssey, Ltd.

The Silver Martini.
For people who want a silver lining
without the cloud.



Smirnoff Silver

Ninety point four proof. Smirnoff leaves you breathless®

SMOKE-COOKING WITH AN OUTDOOR AIR

Cheyenne packs lunch to go

BY MAXIME McKENDRY

Cooking with smoke is the 'seventies flash. If your charcoal grill has a hood, you already own a smoke oven. If not, there are all sorts of new ones in the shops, from shoebox-size Swedish portable smokers to electric kitchen ovens that can handle twenty-five pounds of meat.

Cheyenne, a six-foot stretch of beautiful and strong-minded woman with lofty cheekbones and narrow eyes that see for miles, had her first taste of open-fire cooking at the age of eight, visiting cousins in an Indian-reservation teepee (her mother, from Wyoming, is a Cheyenne Indian). The deer meat had first been dried on lines outdoors and had a leathery texture that may explain why Indians have strong teeth—it must be *chewed*.



Cheyenne indoors, with Maxime McKendry, left

Picnic-cooking in New York—where, after touring the country as a jazz dancer, she has paused to model, to design clothes, to write poetry—Cheyenne chooses, instead, tender smoke-roasted chicken. With it she cooked up, to go, a friend's favorite cucumber salad and Indian pudding made from her mother's recipe.

For her foray to eat out, food packed in a swingy basket from Parrish Woodworth, Cheyenne (she uses just one name in her photographic-modeling life) pranced out with a healthy, spirited walk, wearing mauve blouse, brilliant brocade waistcoat, white crêpe Zouave pants, violet suède boots, a big straw hat, and headed for the outdoor life in the not-so-wilds of Central Park.

CHEYENNE'S INDIAN PUDDING twelve servings

- 1 cup seedless raisins
- ½ cup brandy
- 2 cups cornmeal
- 3½ cups dark-brown sugar
- 5 cloves
- 1 stick cinnamon
- 1 tablespoon melted pork fat
- ½ cup chopped walnuts or pecans
- Whole nut halves

Soak raisins in brandy (the longer the better). Combine cornmeal with 2½ cups cold water; let stand 10 minutes. Mix sugar with 2 cups water, add spices, and simmer 10 minutes. Strain and return to pot; bring to a boil and add wet cornmeal and pork fat. Cook 30 minutes, stirring constantly. Drain raisins and add along with chopped walnuts or pecans; cook 2 minutes. Pour into a wet loaf pan or mold. Cool and chill. Unmold and garnish with whole nut halves. Slice to serve. Cheyenne pointed out that making Indian pudding is a great arm exercise. Of course, you must stir with first one hand and then the other.

THOM LAFFERTY

CUCUMBER SALAD six servings

- 6 cucumbers
- Salt
- 2 teaspoons lemon juice
- 8 ounces plain yogurt
- 2 tablespoons sour cream
- ½ cup coarsely chopped fresh mint
- ½ cup chopped parsley
- 1 teaspoon freshly ground pepper

Peel and seed cucumbers and cut them in julienne strips. Mix the cucumbers with a handful of salt and chill, covered, 1 hour. Rinse cucumbers and drain; add lemon juice and mix well. Add the chopped mint, chopped parsley, sour cream, yogurt, pepper. Salt to taste. Chill, and keep on ice or in insulated container until serving time.

SMOKE-ROASTED CHICKEN six servings

- 12 pieces roasting chicken
- ½ teaspoon powdered garlic
- ¾ teaspoon paprika
- 3 tablespoons Worcestershire sauce
- 6 tablespoons lemon juice
- 6 tablespoons salad oil
- Salt
- Pepper

Place chicken in a shallow glass or china dish. Mix next 5 ingredients and pour marinade over chicken. Chill overnight. Drain chicken pieces and place on roasting rack; season with salt and pepper. Roast at 325° in indirect heat with moderate smoke until chicken is tender, about 1 hour. Cool and chill.

This recipe is adapted from "Brad's Chicken" in *Smoke Cooking* by Matt Kramer and Roger Sheppard (Hawthorn Books, Inc.), a book that explains the hows and whys of smoke-cooking. The book, electric smoke ovens, and portable Scandinavian smokers are all at Hammacher Schlemmer in New York.



. . . and outdoors, picnic in hand

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Bask in it.
Tan in it.
Or. Screen it. Shield it. Control it.
Elizabeth Arden, the skin care expert, introduces Sun Care Specifics.
A complete line of new sun treatments. Gelées, creams, balms, soap.
For the sun. For after the sun. They give your skin every good reason to own the sun.



Own the Sun.

Elizabeth Arden ©1972

VOGUE'S POINT OF VIEW

Look great, feel fit, have fun...

Getting out-of-doors, doing what you love to do, doing it well, feeling well, and looking marvelous...

(Continued)

For fun, for the sun, for golf: a Mao cap, *right*—the real thing, in navy cotton; $3.50. At Bloomingdale's. The real golf-glove thing, from Boca Raton Club, Florida. The turtleneck body suit, in action two pages from here. Accessories, next to last page.

KOURKEN PAKCHANIAN

...the specialness of summer: this is what Vogue is about this issue—the clothes, the action, the languor. The thing of having energy to burn and burning it—really knocking yourself out and showing it, the tiredness being no less delicious than the exhilaration, and the gleam of sweat on a brow no less attractive than the gleam of red polish against tan skin. Looking alive is what we're talking about—and that is great!



Action, repose: the two faces of summer...this summer

The swimmer, above, breathes through a prettier, moistier, gleamier Pink mouth this year, thanks to Elizabeth Arden's Automatic Lip Gloss, the news that flows from a brush. Bathing cap, by Kleinert....The bather, below—in the blissful seclusion of the Palm-Aire Spa in Pompano, Florida—has nothing on but a timer. And sunscreen all over. With extra protection where extra is needed—only (surprised?) on eyes, mouth, head.



The body-suit action

Racy...on or off a bike: body suits with skirts thrown around, with pants, on their own...they make the wheels of fashion go round all summer.

Body suits, turtlenecked, long-sleeved, in white or navy Nyesta nylon; each, about $30. White Arnel sharkskin zip-skirt, about $23. All, Anne Klein SuperSport. Bonwit Teller; Montaldo's; Dayton's; Lou Lattimore; I. Magnin....Latest flash in racing bikes, here: the Carnielli Bottecchia. (For the legs that race it: knee socks against the spokes; Coty's Ultra Legs makeup.) Accessories, next to last page.

KOURKEN PAKCHANIAN



In-and-out of water action

If bathing suits are what you live in, don't miss the overskirts blowing across this page: an out-of-water change from your suit-look without changing it—for lunch, drinks around the pool....Twenty scarlet reminders, above and below, left: beautifully polished nails are as gripping at the water's edge—and under—as on land. Naked nails look unfinished—the only bareness that's boring this summer.

Right: Emilio Pucci's backless maillot and handkerchief-point skirt in a berry-color print of Antron nylon and Lycra; about $160. Mid-May at Barra of Italy....*Far Right:* Lime-and-navy bikini in sculptured panne velvet of acetate and nylon (about $26); matching Ban-Lon snap-front skirt of nylon (about $44.) By Gattex of Israel. At Saks Fifth Avenue; B. Forman; Jacobson's; Frost Bros. Accessories, next to last page....The nails, *left*, wear one of Almay's hypoallergenic Creme Glaze Enamels.

KOURKEN PAKCHANIAN



Red and white where the action is

Against a race of handkerchief sails, both pages: sharp little tops and pants, sharpened by the sparkle of sun on water—and hatted for it, in an easy, sou'westery way....Chopped jacket, left—gingham-check version of a summer must, in red and white over white ducks....All stripes, no straps, below left—an elasticized tube of red and white to wear with the swaggeriest pants, most evenly tanned shoulders....Newest bare-back, below right—white cotton knit, scooped to a T.



Left: Acetate-and-cotton jacket, about $18; Fortrel and rayon pants (Concord Fabrics), about $22. By Tom Nasarre for Schrader Sport. Bergdorf Goodman; Garfinckel's, Washington, D.C.; Lillie Rubin, South and West....*Above left:* Sally Gee cotton-and-rubber tube top, about $2. At Altman's; Jacobson's....*Above right:* Joshua Tree T-back top, about $6. At Franklin Simon; Hudson's....Face-saving action applicable here: Max Factor's Ultra-lucent Waterproof Makeup—stays the course through heat or rain or spray of sea. Accessories, next to the last page of this issue.

KOURKEN PAKCHANIAN



Tennis whites—set for action

The thing that's functional and right—that's the smash look, and the prettiest....The button-front white jumpsuit, far left: short, sleeveless, really made to move....The undershirt top, near left, simply tucked into the briefest white shorts, a red-white-and-blue band where they meet.

For left: By Eric Jacobson for David Smith, in Arnel (Folker Fabrics). About $24. Altman's; Jacobson's....*Near left:* By Anne Klein SuperSport; top, in Nyesta nylon, about $16; shorts, in polyester knit, about $22. Saks Fifth Avenue; G. Fox; Dayton's....Tennis tans—they're the real pro action of Bonne Bell's Sure Tan and all those blazing hours on the courts. These four pages, photographed at Le Club Internationale in Fort Lauderdale. Accessories, next to last page.

KOURKEN PAPCHAN AN

Tennis whites—good form, looks, action

Matches underway. Looks, too—correct, terrific. Warming-up jacket, left, easy on, easy off—with zip, red-and-blue trim....Sweat band, near right: a great look, and absolutely correct—as any stickler will tell you, it's the only way to keep a cool head....Well-manicured nails, below right, don't do a thing for your grip—they simply go with looking your best anywhere.... Tennis dress, far right, tucked and pleated.

Left: By Weather Tamer, in nylon (Avila Fabrics) lined in cotton flannel. About $12. Bloomingdale's, Hudson's, L.S. Ayres. ...*Right:* Sweat bands by Red Lion, at Feron's....*Far right:* By Court I. of Dacron dress and marching pannies, about $30. Bonwit Teller; Jacobson's. ...Always at your fingertips, Dior's Crème Abricot—the unseen part of a good manicure; the part you do see, below right, is two fresh coats of Dior Crème Nail Enamel. All accessories next to last page this issue.

KOURKE



FEEL FIT

Olympic trainers tell how to get in shape and stay that way for life

SWIMMING

"Swimming is the best carry-over sport for the rest of your life," said John Spannuth, National Aquatic Administrator, Amateur Athletic Union. In his quietly paced voice he admits to a "terrific prejudice in favor of swimming." As a child in West Reading, Pennsylvania, he lived across the street from a pool and has practically lived inside one ever since. "It's the only sport that uses every muscle," he said. "It's also an ageless sport. Remember, anybody can swim." The main goal is self-improvement. One of the beauties of swimming is that you can accurately measure progress. "Just take a stopwatch and check yourself for speed, simple as that," said Mr. Spannuth who strongly advises non-champion types to swim three or four times weekly for forty-five-minute periods. "Don't try to do two hours in two sessions as a substitute—it's too tiring." Depending, of course, on the swimmer and his abilities, sixteen laps in a twenty-five-yard pool are a sensible starting goal: about a quarter of a mile, end to end. Then, work up to a mile's worth of swimming each session. Mr. Spannuth suggests taking a warm shower first, finishing off with body-temperature water. Then a few arm circles to limber up before the plunge. Afterwards, finish up with the warm to coolish shower to ease yourself back into the outdoors. Most women, he finds, like swimming freestyle or doing the sidestroke, but a varied swimming routine makes things less monotonous. To learn a number of strokes, study the Red Cross book on swimming and diving or, of course, resort to private lessons. Then: four laps of freestyle, more on the side, rolling over to the backstroke—"well it's just more interesting that way. To be a really good swimmer takes solid dedication and the rewards carry over into life. You learn to budget your time and get to know something about perfection as you work on those various strokes and on master-lifesaving techniques." For serious swimmers, Mr. Spannuth sees some side training—exercising on dry land with dumbbells as well as eating a sensible diet. He isn't too impressed with fads for wheat-germ oil, or vitamin C, or vitamin E. "You're better off with a well-rounded diet, mostly protein and heavy on the basic foods." And he doesn't worry about overdeveloped muscles. "Some women complain that swimming helps overdevelop the breasts. That's only if you start out bulky and are overbuilt. The main thing to remember about swimming is that it's a discipline that can be a boosting factor in your life."

EXERCISING

"Exercise is necessary for just staying alive," said Muriel Grossfeld, former Olympics contestant and coach, member of Clinic Staff, President's Council for Physical Fitness and Sports. She isn't especially complimented when people are surprised that she's small (5 feet, 4½ inches and 108 pounds) and not at all athletic looking. "Just shows people's old-fashioned ideas of a gymnast as some sort of large, overdeveloped person." This wisp of a blonde with a crisp voice who got interested in gymnastics on the road to being a ballet dancer in Speedway, Indiana, thinks "exercise is a personal discipline and implies whole other matters, like how you survive and what condition you are in for going out into the world. What intrigues me, especially with the young, is how gymnastics help to develop poise and poise matters in everything, including the Olympics, of course. Being attractive and graceful counts when you go before the judge, just as it does in everything you do." Gymnastics go miles beyond those classic limber-uppers such as toe touching and knee bends and are considered a basic sport in Europe, fundamental, for instance, to running and skiing. "Agility is the goal in gymnastics," said Muriel, "and routine and perseverance the keys. And the way to agility at any age, especially beyond thirty, is finding some form of exercise that excites you, that is enjoyable. Then do it."

Because it's hard to pursue solitary exercises over a long period of time, Muriel favors going to a gym, such as her School for Gymnastics in New Haven, Connecticut, three or four times a week and working up a routine. "Jog at low speed, touch toes, kick legs, jog a bit faster, walk as a recovery. That's for one-third of the hour. For the rest—pursue your own interest and develop some skills on the trampoline, at the bar," said Muriel. "Follow this three times weekly for an hour at a time and I'd say you're better off by far than the average American."

And what about diet? "There's no one diet or way of eating that works for everyone. In general, I'd say you just can't be as good if you're fat. You're more ripe for injury, and you simply won't have the endurance. Most of us have to bear it in mind and live with the idea of watching what we eat. But in some cases people really suffer. One of my students doesn't weigh herself anymore. Too painful. She tended to go into a deep depression watching those numbers on the scale. Instead, she carries around a little book and writes in it what she eats—how much bread, dessert, drinks, sticks of gum. Facing the written record seems to discipline her far more than the scale numbers. Remember, in general: most of us eat too much. And remember, in general: there are other rewards for doing sports than medals. The gold medal isn't the only goal. It's the goals you set for yourself, for your own betterment that really matter."

EATING

"We suggest honey instead of jam because it gives you pep," said Hermann G. Rusch, executive food director, The Greenbrier Hotel, and food supervisor, United States Olympics. He thinks that "athletes are born to eat the right diet. Generally, they're so disciplined, it is a pleasure to see them." Mr. Rusch, who has fed Olympians through thirteen competitions from Squaw Valley, U.S.A., to Sapporo, Japan, emphasizes a solid diet, high in protein and remarkably lacking in gimmickery. "It's what they're used to that matters," said Swiss-born Mr. Rusch. "They know what they can digest and what they can't. And they know what makes sense. They keep their weight down and their strength up. And you're not dealing with ordinary guys, remember. Olympians are after the gold medal." Mr. Rusch finds all sorts of nationalities "interested in our food. Everyone comes and looks at what we're eating, kind of thinks we're ahead of the game." Mr. Rusch returns their interest. He notes the Italians always have spaghetti, the French like their meat rare, and the Swiss eat Bircher-muesli, their special cereal.

"It's my job to see that the Americans have what they are used to," Mr. Rusch said. This means breakfasts of dry cereals; hot oatmeal; eggs with bacon, ham, or sausage; sweet rolls; prunes and apples for laxative; oranges; grapefruit; milk, Ovaltine, and coffee. With fresh fruit available all through the days, the buffet lunch and supper are fairly matched in their offerings. Celery and carrot sticks are a "must" and so are clear soups, cottage cheese, and salad with dressing on the side. There's beef—broiled, boiled, roasted; potatoes—whipped, boiled, baked—steamed rice is even more popular. There's usually chicken and seafood such as shrimps for the non-beef eaters. Mr. Rusch prefers to serve two-day-old bread: "easier to digest." Dessert means fresh fruit or compote, dry cake and cookies. No cream pies and only an occasional fruit pie. Mr. Rusch notes that, after hours, the athletes may slip in a pizza or some French fries. But that's in the beginning. Three days before the actual competition they seem to snap to, and they're in perfect shape when The Day comes. "I've learned something watching them," Mr. Rusch said. "Not only about diet but about exercise. With me it's golfing. If I didn't keep fit and look good, well, the athletes would have a perfect right to say, 'What does he know about feeding us, anyway.' " (Continued on page 180)

KOURKEN PAKCHANIAN

Fitness in action...

Two marathon-walkers illustrating one point about all sports done well: in terms of good looks and good health, everybody is a winner.

Left: White cotton-terry tank top trimmed in red (about $9); matching belted shorts (about $15). By John Meyer. Both, Lord & Taylor; Halle's-Cleveland....*Right:* Ship'n Shore white cotton-knit shirt and shorts; shirt, about $7. At Gimbels, N.Y.



Right: Lamb's-wool-and-angora pull by Halston International. About $14. At Bloomingdale's; Nan Duskin; I. Magnin. Hat at Halston Limited. . . . *Far left:* White piqué by Jeanne Campbell for Sport Whirl, of cotton and polyester (Rubin Levine fabric). About $32. At Miss Bergdorf of Bergdorf Goodman; Jordan Marsh, Boston; Hudson's. . . . *Center left:* Seersucker checks by Craig, in pink-and-white Kodel and cotton (Russell Mills fabric). About $32. At Lord & Taylor. . . . *Near left:* Red-and-white cotton knit stripes by Kasper for J. L. Sport (Westknits fabric). About $50. At Bonwit Teller; Wanamaker's, Phila.; Garfinckel's, Washington, D. C.; L. S. Ayres. All coifs and makeup, these pages, by Franklyn Welsh. Accessory details, next to last page this issue.

KOURKEN PAKCHANIAN

Great this summer... crisscross backs, covered heads

Peach, a color we love with a tan, coloring everything, this page—Halston's straw sou'wester, bare-midriff pull. And skin that owes its peachiness to a glow of new makeups by Charles Revson for Ultima II: one, a sunscreening, moisturizing, hypo-allergenic good-deed-in-a-compact called Delicate Creme Makeup; here, Rosetta Peach and, over it, a transparent sheen of pure color made by Ultra-Color Gel-Stick in Sunlit Peach.... Crisscross backs, bared to the sun, opposite—this summer's dress to have when you're having more than one.

White-bright white—great this summer



White, diamond-sharp on a back-country road ...the club grounds... any street in town. Just white—and bare skin sporting Aliage, Estée Lauder's breath of fresh air, an exhilarating new fragrance alive with fern, mountain flowers, chill streams ...and great as all outdoors (more, page 30). White cotton T-shirt and shorts, far left, off on a whole new tack with beret, wrist band, shoulderbag.... White-on-white shirtdress, near left, zipping right up the front.... Sweater-dressing at its newest, whitest, above, a short V-neck run of white matte jersey, patch-pocketed, red-stitched.

For hair: By Two Real. Each, about $7. Macy's, O'Neil's, Jacobson's, J.W. Robinson. ...Available Beginning April by Maxime de la Falaise pulp... About $20. ...Available... Bergdorf Goodman, B. Altman, Saks Fifth Avenue, Neiman-Marcus, Joseph Magnin, I. Magnin. All prices approximate and subject to change.

KOURKEN PAKCHANIAN





Batiks, great this summer— just mix your own



Going out? Go all out—in super prints, head to toe. Mix, mix, mix. This pattern, that pattern...with such super ones, why stint?

All these by Blassport, in Far Eastern Fabrics cotton; rayon crêpe shirts (Orsi fabric). *Far left:* Bolero, about $26; shirt, about $38; sarong, about $40. Bloomingdale's; Marshall Field; Gus Mayer; Neiman-Marcus....*Near left:* Jacket, about $80; bandeau, about $16; sarong, about $40. Bonwit Teller; Garfinckel's, Washington, D.C.; Kaufmann's; Sakowitz....*Right:* Navy-and-pale-blue bush jacket, about $70; pale-blue shirt, about $38; blue-and-white culottes, about $46. Bloomingdale's; Marshall Field; Neiman-Marcus; I. Magnin....Also great for summer—Germaine Monteil's healthy-looking new batch of face tints and lip glosses: Outdoor Color-Glows. All accessories, on the next to last page of this issue. Ford Torino station wagon.

KOURKEN PAKCHANIAN

Left: Moonlight-and-rosé makeup by Polly Bergen; mouth painted Cool Copper with her new Lip Color in a Brush, moisturized with Polly's friend Oil of the Turtle. Korrigan body-sweater, about $30. Jax. ...*Right:* By Geoffrey Beene, in Trevira (Onondaga fabric). About $165. Bonwit Teller; Nan Duskin; Garfinckel's, Washington, D.C.; O'Neil's; Gus Mayer....*Far right:* Acrylic top by Utopia, about $11. Acrylic pants by Paul Maris. About $18. Both: Bonwit Teller; Nordstrom Best. Both pages: makeup and wrapping of heads, by Franklyn Welsh. Accessories, next to last page. Setting: the sleek Kakki M, 104 feet of gleaming teak, white, and chrome—largest wooden-hull motor yacht built in the U.S. in twenty-five years.

KOURKEN PAKCHANIAN

Tops, pants, wrapped heads—great for evening this summer

A beautiful way to light up a tan at night this summer, far left: moonlight eyes with silver and white, rosé cheeks; mouth painted—literally—with moist, glistening coppery color. So pretty with a twist of scarf, suntan bared by an undershirty leotard-sweater in thin black wool....Dress-up, dress-down black jersey, left: wide pants, blouson shirt—the rest is up to you....Navy tank top, wide white pants, right: good summery look by land, sea, day, night.



Bareness is great this summer—ducktail-cut to bare the neck, print pyjama to bare the midriff

A nice, easy beach-y look to get into after a day in the sun and stay in all night, above: the bare-midriff pyjama in printed silk jersey—beige, white, pink, orange, and purple being the colors involved. (The pansy faces peeking through the window are three all-white pekes.)...Terrific short haircut for summer, right: the ducktail '72—neat, small, brushed back—with a sexy guiche lying along the nape of the neck, streaks of sun.

Above: By Leonard Fashions. About $400. Bergdorf Goodman; Stanley Korshak; Swanson's. Snapped in Mr. and Mrs. Paul G. Wilmot's Palm Beach, Florida, beach house—all-white, including the pekes.... *Right:* Franklyn Welsh coif. Could be sunnied up with Clairol Lemon Go Lightly, a hair lightener that sprays on—what could be simpler?...Accessory information for both pages, next to last page of this issue.

KOURKEN PAKCHANIAN

10-DAY DIET

ENERGY ON 2,000 CALORIES A DAY

Your weight is right. Your health is good. Build up to high vitality by eating everything in this diet pattern —every day. Trim calories by decreasing portions, not by leaving out foods. If your weight starts upward, don't throttle your energy—cut down the servings and accelerate! Increase energy output. Swim. Ride. Hike. Work out with a TV gym leader. Ten days will tell you: energy-eating is the guide to a supercharged life.

BREAKFAST IS BIG

Fruit or juice.
Cereal and milk.
One egg, cooked any way you wish.
(Or whip it raw into your orange juice.)
Toast, whole grain or enriched. With butter or margarine, jelly or honey if you wish.
Milk, a glassful. Whole, skim, or buttermilk.
Coffee or tea as you like it. Remember, the whole day's sugar, jelly, and honey allowance—four teaspoons.

LUNCH IS HEARTY

Soup or juice. Optional.
Meat, or protein main dish. (Soufflé, baked beans, seafood simply prepared. Rich sauces crowd out balanced nutrition.)
Vegetable, a green one. Or a yellow one.
Salad, or sliced tomato as a change. Account for dressing on your energy intake list.
Bread and butter or margarine. One slice.
Fruit, or even a light dessert—flan, gelatin, pound cake.
Milk, may be skipped if milk is part of other foods.
Coffee or tea, subject to same conditions as at breakfast.

DINNER IS LIGHT

Juice, or clear soup.
Meat, fish, or fowl. A lean portion, three or four ounces.
Potato, rice, noodles, or pasta.
Vegetable, yellow or green. Or a salad.
Bread, one enriched or whole-grain slice.
Butter or margarine, optional.
Fruit for dessert.
Tea or coffee.

Does bedtime come long after dinner? Have a late something. Milk, or an apple, a pear, a cluster of grapes.

GETTING ENERGY

Energy is to spend. Food supplies all body energy. Eat well, then, for emotional power, for muscular push and drive, for vitality, arousal, exultation in the force and fury of life.

Energy stored becomes body fat. The fattened body moves slowly, is reluctant to give up the richness of its cushioning, cries with hunger when forced to spend the fuel-hoard of its fatty deposits.

Starved too lean, the body wants strength. It is tired, moves slowly, with effort. It suffers from a series of lacks—lack of verve, lack of brightness in the eye, lack of luster in the hair, the lips.

Dr. W. Henry Sebrell, Jr., a nutrition authority and pioneer in vitamin B-complex research, medical adviser to Weight Watchers, and, for more than a dozen years, head of Columbia University's Institute of Human Nutrition, tells how to feed energy:

"You must eat to meet your energy expenditure. You must maintain your body weight, once it is right; not losing, not gaining. Your eating pattern must become a way of life, not a series of diet schemes and experiments.

"Your food intake must be nutritionally adequate—the right balance and amounts of protein, carbohydrates, and fat; and of vitamins and minerals. This is the only way to stay at the height of vitality."

"First step to vitality is the right body size. This is an individual thing, and you don't need somebody to diagnose it. Just take off your clothes and get in front of a mirror. You can see if your stomach sticks out, if you have sagging places. You can also see if your legs are too thin and your ribs are showing."

Leaders all, men and women of the biosciences serve on the Food and Nutrition Board of Washington's distinguished National Academy of Sciences. Their beat is the human body, from cell interior to total creature, from molecular man to behavioral man. Distilled from myriad sources and measurements, the board's dryly written Recommended Dietary Allowances tells how to fuel all sizes, all ages, many conditions. Here, you are "reference woman," your nutritional needs expressed as statistical standards, to be adjusted to you individually. No fads here, but science's best knowledge of metabolism, the maintenance of life.

Dr. Sebrell: "Women will swear they get fat on a diet that yields 2,000 calories a day. This means they are not exercising enough.

"To get energy you must spend energy. With exercise, your circulation heightens, your vitality increases, you feel good. If you cut your food intake down to avoid weight gain, you will not feel like being very active. You are merely running your body machine on low power."

How much exercise, how much food energy? "About exercise. Take enough so that you feel good. When you begin to be tired, you've had enough exercise for that time. And you should recover quickly; if recovery is long, you've overdone it. Trust your body; it knows when you've had enough exertion. Unfortunately, it doesn't always know when you've eaten enough food." A 100-pound dancer may devour steak, cream, bread, fruit—more calories than does a 225-pound stevedore. A 90-pound teen-age stripling, growing, adding bone and muscle, wolfs down twice as much food as does his father, vigorous at 175 pounds. "Reference woman," of moderate height and near 125 pounds, takes in about 2,000 calories; spends it steadily, moving and resting, breathing, thinking, doing, and being. Her flow of strength is smooth; vitamins and minerals monitor and regulate the life processes of her body tissues. Key to the energy is enough; enough of the right foods for your own best calorie supply.

TO ENERGY

ENERGY FOOD

BREAD One slice, three times a day. Enriched. Whole grain. Not sweet rolls or high-fat pastry rolls.

CEREAL One serving, hot or cold. Read the nutrient charts on the boxes.

EGGS Three to five during the week. One each day, if you love eggs. Excellent protein source. Some doctors advise adult males to restrict eggs. High in cholesterol.

FRUIT Twice, or more often, each day. Citrus (for vitamin C) at least once. Have fruit plain, not sweetened or sauced. Fruit juice counts.

VEGETABLES Two portions or more. Try always to get a dark-green vegetable and a yellow vegetable (for vitamin A). Salads, often.

MEAT, FISH, POULTRY, CHEESE Two of these every day, total not more than five ounces. Keep meat choices lean, other protein dishes simply prepared.

SUGAR, FAT Top allowance, four teaspoons of each, daily. Americans take too much fat, too much sugar, say experts. Sugar includes jelly, honey, syrups. Fat includes butter, oil, mayonnaise, cream. Four teaspoons is one and one-third tablespoons.

SOUPS, DRINKS As wished, with reminders. Creamy soups can be high-calorie; some clear soups add too much salt to the diet, a potential high-blood-pressure threat. Drink milk, a food, once or twice a day. Tea and coffee are not foods. Keep track of sugar and cream.

"IT'S NOT WHAT YOU EAT BUT WHEN YOU EAT"

"Never skip a meal," Dr. Sebrell said. "In particular, never skip breakfast. Just look at the physiological situation in the morning. The last time you ate was the night before, at eight or nine or ten o'clock. Now it's eight in the morning and you haven't had a thing to eat for ten or twelve hours. Your blood sugar has gone down. Now you get up and dash off to work with only a coffee and a Danish pastry. Or with nothing at all. By 10:30, you're tiring. You're ready for the coffee break. Probably you'll take sugar in your coffee, or another sweet roll, because the sugar is what you're really after. Most people who go breakfastless and are eager for the coffee break are unconsciously trying to overcome the temporary hypoglycemia they've inflicted on themselves.

"Not only that, but you get halfway through the day before you begin taking in real food that includes dietary essentials. That is the wrong pattern—no breakfast, a hurried lunch, a great big dinner, and maybe a visit to the icebox at bedtime.

"You really needed energy to work during the day, but you're getting it just before going to bed. And if you have spent the evening in front of television eating salted nuts and other such things, so much the worse. You're asking your body to bank the food energy, with a food-load followed by no activity."

WHAT YOU NEED TO KNOW about: SNACKS

Hors d'oeuvres and coffee-break bites, midafternoon pick-me-ups. Have them if they suit your energy-intake pattern. Remember, they are part of your day's diet.

Choose wisely. Crudités are sparse in calories, rich in vitamins, crisp, satisfying. Fruits and juices are rapid rechargers on a hassling day. They count as fuel foods, so check them off your energy-intake list. Consider a palmful of raisins, or a half-buttermilk, half-grape-juice refresher. Nuts are great, elemental food. Consider them as meal constituents, never as nibbles. Reason: high calories. Six pecans, eight cashews, a dozen almonds, or twenty little peanuts—each group weighs in at 100 calories. Forget rich and fancy hors d'oeuvres. High energy, yes. Also too much fat, overfilling your fat-intake allowance, crowding out vitamin-mineral needs.

WATER

You have a marvelous regulating device for the correct amount of water to drink. It's called thirst. "When you're thirsty," said our expert, "have something to drink. Have water." Some crash diets call for huge quantities of water—a soggy state of being. Others restrict water drinking in the effort to hold body weight down. Steer away from both. If your tissues need either more or less fluid than your thirst tells you to take, only your doctor should direct a change.

LIQUOR

Well, why not? Bear in mind that alcohol is high-energy fuel, amounting to about 150 calories in a standard cocktail or highball. If you have two or three—up to 450 calories—you've taken between 20 and 25 percent of your day's calorie allowance with no protein, vitamins, or minerals. Energy-conscious women should cheat—not their diets, but the cocktail tradition. Have a ginger ale, or a seltzer with lemon peel. Or a half-jigger of aperitif wine in soda. If you really want that one cocktail, sacrifice your sugar-honey-jelly allowance—one whole day's sweets for one Martini. Don't give up bread, potatoes, or milk to make space for a cocktail.

VITAMINS

Should the high-energy diet include supplementary vitamins and minerals? "You'll get all the nutritional essentials if you eat all the varieties of food the nutrition board recommends," Dr. W. Henry Sebrell, Jr., who advised us, said. "The trouble is, most of us can't eat every meal in circumstances we can control. For example, it's best to have one liver meal a week. When you skip that liver meal, you skip a lot of vitamins.

"It's insurance, then, to take a maintenance vitamin pill each day. This is the kind that supplies a range of vitamins and minerals, in amounts that approximate your daily requirements. You don't want a therapeutic dose, you want only enough to give you a daily maintenance. Look for the initials MDR and RDA on the list of vitamin and mineral constituents in once-a-day supplement pills. These letters stand for Minimum Daily Requirement, or Recommended Daily Allowance. Aim for the pill with enough major vitamin essentials to supply the day's need; one MDR, or one RDA."







Look sharp— stripes and plaids with a natural swing fore golf

It's all in the wrist—and the give and take of whatever you've got on. So you can feel free to swing from the waist...keep your eye on the ball...stoop, scramble, stride, when and if. Crinkle knit, crinkle seersucker, far left—easy little grape top, likewise the grape-and-white stripe skirt....Turtleneck body suit, zippy skirt, near left—lots of leggy dash to the red-white-navy kilt side-zipped over navy knit. ...Bare-armed navy knit top, right—nifty follow-through to the long-legged navy-and-red clan plaid kilt.

Far left: White Stag cotton top, about $9; Fortrel-and-cotton skirt, about $15. Bloomingdale's, N.Y.; Halle's-Cleveland; Jacobson's. *Near left:* By Anne Klein SuperSport. Body suit, in Nyesta nylon, about $30; skirt, in rayon, about $32. Saks Fifth Avenue; G. Fox; Dayton's. *Right:* By American Golfer. Dacron-and-cotton top (Klopman fabric), about $14; Kodel-and-cotton skirt, about $20. Abercrombie & Fitch; G. Fox; Hudson's. The cart you see keeping its distance on the opposite page is a Maynard Golf Caddy; it operates by a remote-control switch clipped to your belt. Both pages photographed in Florida, at the Boca Raton Hotel and Club Championship Course. All accessories, next to last page.

KOURKEN PAKCHANIAN

KOUPKEN PARC JANJAN



Doesn't white look sharp where the action is?

Here we are at Sebring—that racy Florida place—and that's Twelve-Hour Endurance Race winner Mario Andretti all geared up in the Ferrari pit, center, with the girl in the navy-and-white stripes and nice white skirt....Clocking Andretti in black and white, right: white sharkskin shorts and shirt-jacket over a long-sleeved black body suit....With Hurley Haywood, far left, it's layers of separates—white shirt-jacket, black T-shirt, and gingham shirt with rolled white pants.

Far left: By Jack Winter. Jacket, about $20; shirt, about $10; pants, about $16 (all of polyester-and-cotton); cotton knit T-shirt, about $6. At Gimbels, N.Y.; Chas. A. Stevens, Stix, Baer & Fuller; Sanger-Harris....*Near left:* By Jaeger. Tank top of acrylic, about $14; skirt of cotton and linen, about $30. At Lord & Taylor; Garfinckel's, Washington, D.C.; Famous-Barr, I. Magnin. Camera, a Nikon Photomic F.T.N....*Right:* By Anne Klein, of Arnel sharkskin. Jacket, about $52; shorts, about $34; body suit of Nyesta nylon, about $30. At Bloomingdale's; Hutzler's; O'Neil's; L. S. Ayres, I. Magnin. Accessory details, on the next to last page of this issue.

Look sharp, sports fans—in shirtdresses and jeans



They'll take checks at Hialeah, this page: cool cottony checked shirtdresses, wrapped heads—great day at the races!...Black-and-white checks, left, with black rickrack all around the edges. Little red-and-white gingham checks, right, big green-and-white ones all around the edges....Meanwhile, under hats at Miami's Doral Country Club, opposite page, a shirtdress and jeans suit are the thing—for watching golf pro Jack Nicklaus in full Florida swing....Left: The perfect find—a cotton knit shirtdress with lots of flowers for its size. Red, pink, and yellow on black. The blue-jeans suit, right: denim, natch—with a white T-shirt.

Above *left*: By Jamison, of cotton and acetate. About $44. At Bergdorf Goodman; Hutzler's; Halle's-Cleveland; Swanson's; I. Magnin....Above *right*: By Oscar de la Renta Boutique, of cotton and polyester (Lowenstein Fabrics). About $95. At Miss Bergdorf of Bergdorf Goodman; Garfinckel's, Washington, D.C.; Kaufmann's; Hudson's; Stanley Korshak; Sakowitz....*Opposite left*: By Zerlina Juniors. About $38. At Bloomingdale's; Filene's; B. Forman; Hudson's; Sanger-Harris; Roos-Atkins....*Opposite right*: Cotton turnout by Jaeger. Jacket, about $70; pants, about $36; knit shirt, about $18. Jaeger International Shop; Sakowitz; May D & F; I. Magnin. Coifs, Franklyn Welsh. Accessories, next to last page.

KOURKEN PAKCHANIAN



WHO *wears* WHAT PERFUME

THE FRAGRANTLY FAMOUS TELL ABOUT SMELL . . . WHAT THEY LIKE, WHAT THEY DON'T . . . WHY THEY CHANGE THEIR SCENT, WHEN AND IF

HAROLD ROBBINS, *best-selling author of* The Betsy:

"My wife Grace chooses all my colognes. In America, she buys Estée Lauder's Aramis. In Europe, colognes made by the French couturiers—Rochas, Saint Laurent, Hermès. I have at least two dozen and may use a different one each morning depending on my mood. . . . Grace uses bath oil as perfume and has never worn any scent but Weil's Secret of Venus. I can tell if she ever veers."

GERALDINE STUTZ, *president of Henri Bendel:*

"In winter I stick to something that's more or less heavy. When it's warm, I like things with a lovely green base—astringent, grassy. A friend gave me a great big flit-gun that you put cologne in and spray all over the house—it's the best way to get it all over you, too—it settles on you in a soft mist. . . . My husband is English, never direct. If he says, 'That's different from your usual scent,' I know he doesn't like it."

BEVERLY SILLS, *opera star:*

"I love gardenias—I've even eaten them in salads. I've used the same gardenia perfume for years—Robert Piguet's Fracas. I put it on often during a performance—the men I sing with say it turns them on. My husband says he can find me in a department store by just sniffing. . . ."

COMTESSE NATALIE DE NOAILLES, *one of the best horsewomen in Europe:*

"Any strong scent can be boring, rather than pleasing, if you're riding or practicing any sport. I only use Eau de Lavender, and very little of that."

JONELLE ALLEN, *one of the four young stars of* Two Gentlemen of Verona:

"I don't usually use perfume-type perfume—it gives me a headache. But I like Nina Ricci's L'Air du Temps cream perfume—it has a clean, fresh smell. Perfume is a personal thing. My body goes better with Nina Ricci. I feel I radiate good vibes—people I work with say, 'What have you got on?' "

ANGELO, *old-guard maitre d' at El Morocco:*

"I seldom run across too much perfume on a woman. It's true that ladies do use more perfume today—but not the ladies that come here . . . the people who wear too much, they're nouveau."

ALEXANDRA SCHLESINGER, *wife of historian Arthur Schlesinger, Jr.:*

"I love perfume—I love Femme and Miss Dior. Sometimes I mix perfume and toilet water and spray it on—spray-on lasts longer than dab-on. I like perfume especially after playing tennis. One of the nicest compliments you can get is from a taxi driver who says, 'Wow, you smell sensational.' "

BELLA ABZUG, *U. S. Congresswoman from New York:*

"I'm lost without my hat and my perfume."

JAMES CAAN, *young movie actor, one of the stars of* The Godfather:

"I like the smell of American women better than Europeans. Heavy perfume on a woman embarrasses me. Most of all I like that clean smell. Sometimes a girl who smells of soap is nicer than anything. I like baby powder. When I was fourteen, I remember this smell that my girl friend wore . . . it was orange blossoms."

BARBARA WALTERS, *TV correspondent, member of the press delegation that went with President Nixon to China:*

"The best compliment is 'My, you smell good'—this was said to me in China by a male Chinese correspondent. . . . I generally don't wear perfume at all in the early morning; I begin to use it about 2 P. M. I wear Ma Griffe now, and wore it ten years ago. I use it on my hair, on my hands—it's nice when you shake hands and someone walks away with a scent of you. I long for my own personal scent—I guess it will be called 'Eau de Typewriter.' "

SANDRA FEIGEN, *wife of New York art dealer Richard Feigen:*

"In the daytime I like Calèche . . . at night, I like the drop-dead of Joy. In summer, Shelley Marks' Lemon Verbena, Carnation. . . . The sexiest comment is when a man says you smell good. It's what a woman wants to hear. . . . Would I change perfumes for my husband? Thank goodness, the issue hasn't come up."

JOHN ZITO, *elevator man at 730 Park Avenue:*

"I can recognize only one perfume—Norell. As soon as a woman walks into this house, I can tell if she's wearing it. A very sophisticated woman, with style—this is the feeling I get immediately when I smell Norell. I've bought it myself for a friend of mine."

LAUREN HUTTON, *model and movie actress:*

"I wear essences before I go to bed. I wear musk I got in Morocco or Ethiopia, and I got some frankincense in Egypt. . . . If a man says he likes it, I wear it. . . . Sometimes I mash mint in my hands and run them through my hair and over my body. I rub oil of rosemary in my hair—it's good for it."

CARROLL O'CONNOR, *of TV's* All in the Family,

adores both the perfumes his wife uses—Cabochard by Grès and Caron's Fleurs de Rocaille; thinks "Archie Bunker would like his wife to wear Evening in Paris."

MRS. WYATT EMORY COOPER, *the painter Gloria Vanderbilt:*

"The whole key to perfume is that it really does react differently on different people's skins. When women buy a perfume they've smelled on someone else, it usually doesn't work. . . . What works on me? Chanel No. 5 does last through the day—curiously enough, it's the cologne, not the perfume. At night I change and use Jicky, by Guerlain. This time it's the perfume that works." . . .

JULIA CHILD, *expert on the art of French cooking:*

"I like to smell good. I always wear scent, but more of the colognes than the perfumes. I wear Vent Vert, Fleurs de Rocaille, Ma Griffe. . . . You must be careful in cooking and wine-tasting that there's none on your hands—it can disturb the sense of smell."

HELEN VAN SLYKE, *author of* The Rich and the Righteous:

"I never can smell my own perfume, so I wait for the audience reaction. . . . When it doesn't say anything for a couple of weeks, give it to the girls' club."

KOURKEN PAKCHANIAN

After hours of sun and sea, that grateful moment of languor... skin soothed, silkened, fragrant all over with Lanvin's rich moisturizing scent—A Veil of Arpège. Over that, cool and delicious, only a pale gauzy robe and little bikini to match.

Robe and bikini by Warner's, in Tussah Fabrics crinkly cotton. About $30. Mid-May, at Bonwit Teller, N.Y.; Hudson's; J. W. Robinson. Accessories, next to last page.

The sensuous sunner

PEOPLE ARE *talking* ABOUT

PEOPLE ARE TALKING ABOUT . . . The extraordinary new cult of the criminal-as-hero, the one guy who seems to be able to beat the system, and the loudly applauded cracks in The Godfather that equate Presidents and Senators with mafiosi. . . . Triad, the new ballet by Kenneth MacMillan—a rather murky but beautifully danced triangle—and the British Royal Ballet, in New York City until June 3. . . . Simone de Beauvoir's The Coming of Age: A Study of the Aging Process, a chilly, chilling book about growing old, with the bad news that the United States ranks almost twentieth in the world in its benefits for the aged.

PEOPLE ARE TALKING ABOUT . . . Neil Young's new album, *Harvest,* sung with a proud, sad defiance. . . . *Russia,* a brilliant, all-seeing documentary about the U.S.S.R. directed and produced by Theodore Holcomb, the most revealing film ever allowed to be made in Russia by an outsider. . . . Jean-Louis Trintignant and Dominique Sanda doing a French Bogart-and-Bacall in *Without Apparent Motive,* a thriller.

PEOPLE ARE TALKING ABOUT . . . The continuing, growing importance of biochemical treatment as an alternative to traditional medicine, particularly surgery and psychiatry. . . . Richard Burton in The Assassination of Trotsky, Joseph Losey's highly marred film version of the political whodunit of the century. . . . The new stage version of Antony and Cleopatra, done with an all-male cast as it was in Shakespeare's time, at the New York Shakespeare Festival Public Theater.

PEOPLE ARE TALKING ABOUT . . . The paintings and drawings by David Hockney, the deliciously satirical British artist, opening May 13 at the André Emmerich Gallery, uptown, in New York City. . . . *The Face of Asia,* a book of photographs by Henri Cartier-Bresson with text by Robert Shaplen, about a part of the world, timelessly old, that has been at war for forty years. . . . *The Future of Marriage,* by the sociologist Jessie Bernard, who points out rather well that marriage is more for the man than the woman and predicts that shortly marriage will not involve a lifetime contract, fidelity, or even living in the same house.

PEOPLE ARE TALKING ABOUT . . . "Italy, Too Late to Be Saved?"—a documentary exhibition of photographs taken chiefly by students, at The Metropolitan Museum of Art in New York, a spectacular indictment of the forces of "progress" that conspire to destroy both the past and nature, with the whole of Italy as a major, staggeringly complex case in point. One memorable image: a basilica now being used as an auto mechanic's garage with a car on a rack where the altar once rose.

MARLON BRANDO as the Godfather, plays an American myth with sweet toughness

Marlon Brando has, at forty-eight, survived Method Acting, a deluge of wrong roles, and his own bad temper to become—in spite of himself—the greatest living American actor, perhaps the last of the big male movie stars. As Don Corleone, *near right,* the aging head of a powerful Mafia family in the movie *The Godfather,* Brando has turned all his mumbles and jerks to endearing virtues, making what might have been a cameo for another actor into one of the most memorable masculine portraits in American movies—a warm, primitively strong, almost Biblical patriarch or, as Brando saw the part, a man very much like a big American tycoon. Bad guys are Brando's specialty—Stanley Kowalski in *A Streetcar Named Desire,* 1952, was until now his most famous performance. He moved from torn shirt to pinstripes as the gangster Sky Masterson, *far right,* in the movie musical *Guys and Dolls,* 1955. With an improvised style of acting, Brando found a way of getting around the straight-arrow myth of the American male, making masculinity shimmer with a dark, beckoning sexuality. With a hefty salary and a whopping percentage from *The Godfather,* Brando has turned toughness into pure gold.




AVEDON



GALA WEDDING IN SPAIN

The marriage in Madrid of María del Carmen Martínez-Bordiú y Franco and Don Alfonso de Borbón y Dampierre

PHOTOGRAPHED BY RAYMUNDO DE LARRAIN

Her bridal veil crowned by a diamond-and-emerald diadem, a present from her grandmother and her grandfather, Generalissimo Francisco Franco, Carmen Martínez-Bordiú—a tall, dark-blond young beauty, daughter of the Marqués and Marquesa de Villaverde—was married in early spring to the handsome Don Alfonso, grandson of Spain's last King, Alfonso XIII. Balenciaga designed her wedding dress—a magnificence of white satin with a 9-foot sweep of train; the bridegroom, who is Spain's Ambassador to Sweden, wore his gold-laced blue diplomatic uniform. Fewer than 100 guests could see the ceremony in the small, beautiful old Pardo Chapel, but around 2,000 more jammed the two great Pardo Palace courtyards—which had been specially roofed and red-carpeted—for the splendid reception afterwards....The fairy-tale wedding and attendant festivities enchanted Europe for weeks ahead. (At one gala pre-wedding party, Princess Grace of Monaco performed a fiery—and surprisingly expert—flamenco.)



CRISTOBAL
BALENCIAGA
1895-1972



THESE NEVER-BEFORE PUBLISHED PHOTOGRAPHS OF BALENCIAGA AT WORK WERE TAKEN IN 1968 BY HENRI CARTIER-BRESSON

"Balenciaga sculpts, paints, writes in the act of making dresses. That is why he is above the others. To create dresses, beginning endlessly over and over again with the same model, the body, is to choose incessantly, without respite. As we breathe in order to live. To choose is to help the formless to breathe, to give life to what is unborn. In this, Balenciaga is supreme."

VIOLETTE LEDUC
Vogue, April 15, 1965.





THE BODY IN MOTION

HOW AUGUSTE RODIN LIBERATED WOMEN IN ART

BY BARBARA ROSE

Auguste Rodin, the towering nineteenth-century French sculptor who lived and worked into the twentieth century, and Isadora Duncan, the adventurous American pioneer of modern dance who threw away the stiff tutu of classical ballet, barely veiling her naked body in transparent chiffon—each sought to express the body in motion. Because both were dedicated to the beauty of the natural human body, stripped of the rigid corseting and conventional attitudes of the period in which they lived (and whose morals they openly flouted), their meeting, mutual attraction, and collaboration were perhaps inevitable. For each in his way was a rebel against the repressive mores and sexual and psychological prohibitions of the fin de siècle, with its exaggerated separation of body from the soul.

Rodin first met Isadora Duncan shortly after 1900 when she was shocking both Europe and America with her attack on classical ballet and with her polemics in favor of the virtually nude body moving naturally, rather than being restricted by the narrowly limited and highly artificial movements of classical ballet.

Rodin's connection with Isadora Duncan, whose memoirs sizzle with her reminiscences of her passionate French lover, was hardly fortuitous. Both were pioneers of a new spirit of physical and sexual liberation quite at odds with the prevailing Victorian taboos. Both saw man as part of nature, moving with the natural grace of an animal. (It is significant that Rodin first began seriously studying the body in motion in his sketches after the popular animal sculptor Barye.) Rodin's conception of the human body—as uncorseted, unfettered, and liberated as Isadora's expansive leaps and emotional gestures—was as profoundly modern as the drawing style he evolved to express this conception. But his commitments to natural, unposed movement and to an economical style of a continuous fluid line were not instantaneous. Both accomplishments had required a long, steady, gradual process of separating himself from the academic tradition as well as from the (Continued on page 174)

"Female Nudes," three cut-out figures, *left*, the remarkable, prophetic drawing with watercolor, from around 1900, is one of the *true* drawings by the French sculptor Auguste Rodin, shown in "Rodin Drawings: True and False." This major exhibition—now at The Solomon R. Guggenheim Museum in New York—is a fascinating piece of detective work by Albert Elsen, a professor at Stanford University, and J. Kirk T. Varnedoe, his student, who have discovered that roughly 60 percent of the drawings attributed to Rodin are forgeries.

Collection of the Princeton University Library, Princeton, N.J., reproduced by permission, The Solomon R. Guggenheim Museum





"Veruschka is the most beautiful woman in the world..."

RICHARD AVEDON TELLS–IN HIS OWN WORDS AND AN EXTRAORDINARY SERIES OF PHOTOGRAPHS–WHAT MAKES HER UNIQUE

Veruschka is the most beautiful woman in the whole world. There's just nobody like her. If she's beautiful, she's beautiful alone. There are imitations of Sophia Loren, only not as good, and a new Garbo is discovered every decade, but there is and will always be only one Veruschka. Beauty isolates the person who owns it and isolation makes demands on the imagination. Veruschka's bones, her body, her extraordinary length have compelled her to invent her own person. There's just no one she could imitate.

There's never enough of her. Each encounter is unfulfilled and unforgettable. It has nothing to do with ordinary life. The last time I photographed her she said, "Goodbye for now," and then she didn't come back for five years. When she finally walked in, I felt as if we'd both been waiting every day of those years between. I couldn't disappoint her.

I love looking at her through the dressing-room door. It's usually pretty crowded in there and she sits at the dressing table with her tea and honey, naked, oblivious to hairdressers, fashion editors and assistants, making up her face with a Japanese paintbrush. She has the concentration of a child playing some totally private, wordless game alone as she places the shadows where she wants them and the highlights where she thinks they belong.

She chooses words very carefully. She talks about her skin as if it has a mind of its own. It can be tired when she's not. She speaks of her hair as a head of independent hairs and calls them "my hairs," even the baby ones at the back of her neck. And that's not a grammatical error. It has to do with consideration.

(Continued)

Two spectaculars

Veruschka, one of the great wonders of our time, here, with another: the Great Chrysanthemum Diamond, a remarkable 104.15 carats, made even more so by its color—a deep golden brown with flashes of orange, green, blue, and scarlet. The diamond, at Julius Cohen, New York. . . .

She'll cover her breasts in front of some and not in front of others. That selectivity has implications of intimacy and trust. It's a commitment. She's sensitive to the fact that she's undressed and you're there and it's full of nuances which she will neither deny nor resolve. They become resolved in the work.

I love talking with her because of that voice. There's none like it, deep, unimaginably soft, and, for a romantic girl, remarkably unsentimental, which gives romance its real power. She knows the value of a quiet, two-hour conversation before going on the set. The time is never wasted. Her skin is like litmus paper for her feelings. She's all made up and ready and, as we sit together, her skin gets very warm in color and then, suddenly, it drains. The second the color leaves her face, I know she's ready to work.

Veruschka is the only woman I permit to look at herself in the mirror while I'm photographing her. The mirror makes most women aware of their weaknesses and, in trying to correct them, they come up with evasions, hiding arms that seem too thin or hips that seem too wide. Veruschka knows that it is what's peculiar to her that's beautiful and she works to bring it forward. It's wonderful to see her searching for and emphasizing her irregularities.

There are times during a sitting when she turns to look at me or at the camera and, without so much as lifting an eyebrow or curving her mouth, smiles, challenges. It's like the opposite of the Dylan song, "I'll let you in my dream if you'll let me in yours." That seems to be what most people need. But not Veruschka. She'll let you look into her dream but she wouldn't fit in yours.

There's a profoundly moving moment at the end of every sitting with Veruschka when I say, "I think I've got it." She looks at me with a startled expression that comes very quickly across her face. I once asked her what she hopes for from a sitting, why she does it, and she said, "When I was a child I loved things because they were beautiful, but that isn't enough. I want to do something with it. You make photographs. I would like to do it with my own body. I'm fascinated to see myself reproduced again, that there is no end of looking always a little bit different. And this is like a wine or a drug or something. You always have to have another one." Ending the sitting, which is something only I can do, is like an interruption. I feel as if I'm taking her away from work that, for her, will always be unfinished.

It's impossible to be beautiful without being moving and impossible to be moving without a sense of irony. Veruschka makes me laugh a lot. She makes everybody laugh. At her most remarkable, when everything is perfect and the light is on her and we are all frozen by what she has accomplished, she sinks a little deeper into her knees, looks at my assistant holding the light, and says, "He makes good lightning, no?"

It is both deliberate and a little hesitant. She keeps you guessing about how much she really knows. She seems to hover, waiting for the laughter. It's the subtlest kind of demand. It's not just that she's said something funny. She's made you want to laugh for her.

She turns words around. She turns everything around. Her presence in a room calls it all into question, what you thought you knew, what you were sure of. Nothing looks the same as it did before she got there. Tall girls become short girls. Brown walls go golden. Being beautiful in her way demands something and you must extend yourself to meet the challenge or know that a kind of splendor is lost to you forever.



Vitality . . . Veruschka explodes with it

Flying mane, flashing smile, Veruschka lighting up the day in her own bright white pants suit, black-and-white shirt and boots. . . . She is, quite simply, an extraordinary natural beauty. Like other great beauties, she insists upon a régime aimed at keeping those looks, that fantastic energy at their peak . . . part of Veruschka's program, next pages. . . . Suit and shirt, by Antony Arland; boots, by Nazareno Gabrielli. All, designed especially for Veruschka. Scarf by Halston.





Exercise...

Veruschka's Saran sauna, her miracle tube-stretch

Ultimate scorn of Dewi's Saran Wrap-covered body; Veruschka, opposite, rumped for exercise widely but on bare. We advised some one forced the body to what more than broken water than to real mean could have that. Some techniques can be used as one problem also upset area, thighs, waist or any body; even you to such a terrible shape as Veruschka. She can be seen by special Revelation garment and exercise director Vedrodis Mitchell. Left, the famous exercise was designed by Guard of Soon Angeles to the marvelous Patterskin fabric that he discovered from Dr. Penn's Apron apes and Lips for Unreal Glue. The idea hit us on Dr. Dyson's lap top, and leading to the "the walking sauna" and - But what we are looking us here, it falls beautifully, very cloudy and all over Dyson.



Yoga...
for serenity of mind, for limberness of body

AVEDON

VERUSCHKA


VERUSCHKA
That is what it's all about
to look like this
AVEDON





In an eighteenth-century palazzo, the architect-designer Gae Aulenti, left, and her living room, above, an intensely personal example of her basic operating philosophy— furniture is an organic part of the total sculpture, "never just meant to fill spaces that happen to be empty." In a room where every detail, large or small, counts, sofas are outlined in free-form chrome, and rope carpeting paves its way up to a seating ledge clumped with brown pillows beneath the vast wall-to-wall tapestry: "The closest to a Roy Lichtenstein painting I could afford," Aulenti said. She hangs a Richard Lindner felt banner to one side of the curtainless window, sets a fourteenth-century pot on the other. The room's final ingredients: straw tambours, and, unseen, glass and marble tables, an aluminum-framed patchwork quilt, and a partition of eye-level wooden bookcase cubes.

KAREN RADKAI

VOGUE, May, 1972

ITALIAN LESSONS IN LIVING
that translate anywhere, from the young, brilliant Milan architect GAE AULENTI

A house is "a container inside which a way of life explodes, where a kind of magic takes place, and the gestures of the person who lives there . . . acquire form." So said Gae Aulenti, an architect who means, when she refers to a "house-without-architect," that the architect has done his job so sensitively that the house is basically a reflection of its owner . . . that the architect "has made way" for the owner's personality. On these six pages: how Gae Aulenti sees herself and one of her clients, the influential fashion force Marchese Emilio Pucci. The architect, who wears a Cellini cap of curls, dresses in silk shirts and blue denim as though no one had worn either before (and no one has in just the same blithe way), has strong, slender hands, tanned legs and speaks sparingly, pointedly, and decisively. People listen. For Gae Aulenti, thirty-five-year-old assistant professor of architecture at the Politecnico in Milan, consultant to industrialists, architect of public buildings and private places, and designer of evolutionary chairs, tables, lamps, and even lawns, is recognized internationally for her offbeat, on-the-mark vision of how places and things ought to look. (Her work will be included in the exhibition "Italy: The New Domestic Landscape," scheduled to open this month in New York at The Museum of Modern Art and to run through the summer.)







ITALIAN LESSONS FOR EMILIO PUCCI BY GAE AULENTI

So breathtaking in scope, so imposing in fact are the views in Florence of the Brunelleschi cupola that crowns the Duomo of Santa Maria del Fiore and of the Giotto Campanile that bisects the sky that Gae Aulenti gave them prime consideration when it came to building a one-room guest penthouse, a gleaming steel box on the altana, the terrace on top of the classic palazzo where the Marchese Emilio Pucci lives with his wife, Christina, and their two children. Two things were forever clear as they were basic. The view had to be incorporated into the design of the apartment and the design of the apartment had to bow to the splendor outside. This meant curtainless windows with austere moldings to frame the Duomo's spectacular green, pink, and white marbles and the Campanile's fourteenth-century sculptured friezes. Inside, it meant noncompeting materials and colors, such as stainless steel and reticent greys and terra-cotta pinks reflecting and repeating the landscape's tones. It meant, too, awareness of guest comforts. With ordered but soaring logic, Aulenti created on two levels within one level, living and dining, cooking, bathroom, sleeping, and book spaces in logical proportion and with wit as well. Because Aulenti hates doors but values privacy, the bedroom alcove is set apart, a miniature labyrinth that eludes the eye, first glance around.

Aulenti steelworks

Above: The Duomo, framed in a window like a painting in a steel frame.
Left: The interior of the Pucci guest penthouse, a shining strong-box wrought in a workshop in Florence, was carried piece by panel, fireplace included, up the staircase of the Pucci palazzo. The sweeping use of stainless steel for floors, ceiling, walls makes a glossy showcase, with, far left, terra-cotta pink banquette cushions in the living room and study area centered with a steel-framed fireplace, and—like the heart of the furnace—glowing satin pillows in the bed alcove, near left.

KAREN RADKAI

City penthouse, country lawn

Ducking competition with Florence's antiquities, Gae Aulenti used a sweep of stainless steel from ceiling to floor of the Pucci's terrace guest room, *this page, right,* as in this passageway showing the bathroom sink and mirror. *Left, top:* Bedroom unit, walls included, literally a shining example of how stainless steel functions in private use. *Center:* Study area in the eye of the Duomo, lighted by a global lamp designed by Gae Aulenti. *Directly above:* The bathtub, described by a houseguest as "the only place in Europe where one can lie in the tub and view in peace the cupola of the Duomo. It is a tub," she said, "one would gladly spend a week in."

Weekends are another matter for the Pucci family. With their children, Alessandro and Laudomia, and their guests they drive out to Granaiolo, their fourteenth-century house in Tuscany with its vineyards, horses, and long vistas updated by Aulenti, *opposite page,* who turned a dried-out, rumpled garden into a vast green lawn terraced with white stripes of concrete into geometric ripples. More views of Pucci country life, *far right, top to bottom:* Alessandro and his father on horseback; the Marchesa in Granaiolo's vivid living room, with its brown suède sofa made in Pistoia; Granaiolo, thick-walled and white, its exuberant flower garden a contradiction to the lawn's formal geometry; with Alessandro, the Marchesa in her Pucci-designed bikini.

KAREN RADKAI













BEACH REPORT

Beauty tips for the new sun-dressing: what to wear . . . what to do about your hair, your makeup . . . how to save your skin

Save Our Skin—it's the new SOS now and, with summer just ahead, help and advice are needed fast. "Use your head—it's possible to be safe, and beautiful, and have fun, all at once," says one friendly advisor, Dr. Frederick Urbach, Professor and Chairman of Dermatology at Temple University in Philadelphia. About the goods-and-bads of sun, he tells us, "The only real benefit from sun is production of vitamin D on the skin's surface. Now, synthetic D can give you all you need." (In capsules, also food—if you like milk, egg yolks, caviar, fish-liver oils. Also, what you do get from sun will benefit you more if you don't shower it off too soon; let it soak in awhile—even overnight, if possible.) Sun-tips from Dr. Urbach: "Count time spent in the water as sun-exposure—you can get burned *under* water. Don't count on beach umbrellas—they allow ultraviolet light to pass through. Use sunscreen liberally—especially on the nose, eyelids, shoulders. Wear makeup in the sun, use sunscreen as a makeup base. Carry the makeup, and the sunscreen, right down to the V of the throat—the area exposed by an open shirt."

About that sun-time makeup: Use foundations that are waterproof, moisturizing, and sunscreening, all at once. Eyeshadow in cool-water colors—pretty on the beach, some protection for eyelids. Waterproof mascara and eyeliner that stay put, in or out of water. Sunscreening lipsticks and lip gloss moisturize, prevent a parched feeling and—in a bright color—look great with your moderate, sensibly-timed, softly-glowing, head-using suntan. . . .

(More summer beauty tips on the following pages.)

SUN-DRESSING NOW— BREEZING AROUND IN PRINT

Light, airy looks to wear on the beach, on to drinks and dinner. . . . *Left:* The thing of a bare midriff, the zing of zig-zaggy stripes—small shirred top and loose pyjama pants in blue, yellow, green, purple, and orange on white. By Issey Miyake, of polyester. Top, about $50; pants, about $40. Henri Bendel; Sakowitz; I. Magnin. . . . *Right:* All pleats and balloon sleeves in a print of confetti and stripes—the perfect top to pop on over everything . . . or nothing. . . . And from Givenchy, perfect makeup in a sunny, breezy mood: roll-on Transparent Color with a Tawny glow; Tivoli Apricot lipstick. By Issey Miyake, of polyester. About $85. Bloomingdale's; Eleganza, New Jersey; Sakowitz; Giorgio. Elura wigs by Kenneth. Coifs, these 8 pages, François of Kenneth. Accessories, next to last page of this issue.

PENN





PENN

Hair—shining up to sun and wind

Lots of glorious hair, a bit of bikini—that's the enchanting beach uniform here. Best start for that hair is a good cut, like the 6-way haircut from the Cinandre salon (21 E. 51, N. Y. C.)—cleverly cut in layers, longest on top so it never *looks* layered—that can shape itself six different ways, from six different combings. . . . For hair-health, let the sun work for you: massage your head with Wella Herbal Conditioner, then go out and play. The sun will act as a heat-cap, helping the conditioner work better, and—after a quick herbal shampoo—a breeze will blow it dry. Could be your hair's shining-est hour.

SUN-DRESSING NOW—A STORM OF PRINTS

For a body in shape, *above*, a bikini to make the most of it—black-and-white geometric print held by shiny white rings. Cole of California, of nylon and Lycra; $22. Mid-May, at Bloomingdale's; Burdine's; Joseph Magnin. . . . Swirling stripes, *right*, on the lightest, airiest tulle-knit tunic and skirt: big handkerchief pieces sewn together to billow and blow against the body . . . and to give the most delicious cover . . . for a bikini at lunch, for anything that comes up when the sun comes down. . . . To cover everything else—invisibly—Irma Shorell's Protective Sun Creme—a thin coat of which blocks all burning rays and keeps skin in the sun out of danger. Turnout by Missoni, of rayon tulle. About $300. Saks Fifth Avenue. Accessories, next to last page of this issue.



PENN

A facial for the back

It's Beauty Rule #1: What's bare must be worth baring—and for this kind of exposure, a back needs the same pampering as a face to make it marble-smooth and spectacular. Start with a back-scrub, with grains or a strip of loofah sponge. Try a masque on your back—herbal, minty, fruity—to tone up skin, bring up tingles of circulation. Pour on moisturizing lotion, often, to give it a glisten. Then, when it's time to face up to—or back up to—the sun, cover yourself all over with a sunscreening moisturizer so that all this luscious skin will turn to pure, pale gold.

SUN-DRESSING NOW—NEW WAYS TO SHOW SKIN IN BLACK

The barest back, *above*, the longest curve of gleaming skin: unconstructed black maillot with a bright-green halter tie and edging—the color, the cut, the kind of suit that shows a good figure and a good tan in the best possible light. By Monika for Elon, in junior sizes; of knitted Durene cotton. $17. At Saks Fifth Avenue; Halle's-Cleveland; Harzfeld's. . . . Portholes of bareness, *right*—small knitted black tank top punched out at the sides, over matching hip-huggers. By Snapdragon, in junior sizes; Antron nylon and Lycra (Milliken fabric). About $21. At Bloomingdale's; Pizitz; Titche's. Enamel cross by Gioconda Crivelli. Chain at Cartier.







SUN-DRESSING NOW—BITS OF BARENESS

Two little navy sweaters to swim in, *left*—shrink top and hip huggers, with just enough space between to show a flat, firm tummy. By Roxanne, of Orlon and Lycra. $30. At Altman's; Battelstein's.

Pieces of black, *above*, swimmers all—sleek bikini with a soft, plunge-y halter shaped entirely by wearer. Plus a matching T-shi — to swim in when you want something more than a bikini, to take cover in when that would be a good idea. Peter Pan turnout, of Antron nylon and Lycra. Milliken fabric. Bikini, $18; top, $16. At Bergdorf Goodman; Jordan Marsh, Boston; Hudson's; Jordan Marsh, Florida. On both pages: pendants by Gioconda Crivelli; chain at Cartier.

PENN

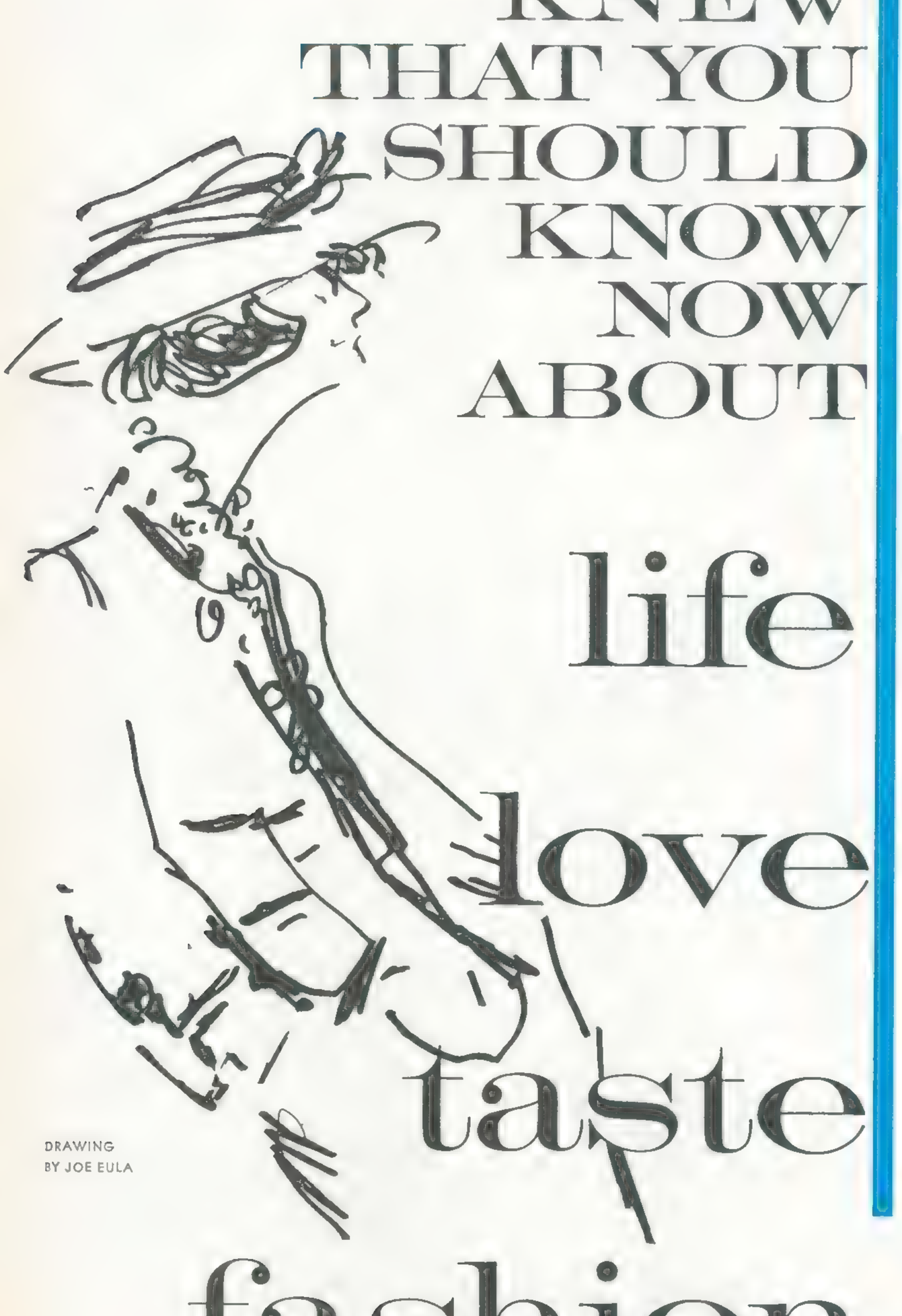
Stand firm—for a bikini middle

According to Marjorie Craig, the great-shaper at the Elizabeth Arden Salon, there are key phrases for perfect posture: Waist back (opposite of swayback). Ribs up (far as possible from hipbones). Ears up (stretching neck). Shoulders back and down (relaxed). Then everything falls into place, nothing sags.

To keep bikini-skin in equally great shape: Elizabeth Arden's After Sun Soothing Balm—softens, preserves tan, discourages peeling.

Chanel

WHAT SHE KNEW THAT YOU SHOULD KNOW NOW ABOUT life love taste fashion



DRAWING
BY JOE EULA

BY MARCEL HAEDRICH

The extraordinary revelations of the woman who revolutionized how women look, from the new book Coco Chanel: Her Life, Her Secrets *by Marcel Haedrich to whom Coco said, "All I thought about was myself." The book will be published next month by Little, Brown.*

I first met Coco Chanel in 1958. She was seventy-five years old—a prodigy beatified. And triumphant: she had imposed her style on the whole world. Because she had succeeded in everything in her life, I urged her to describe her victories into the tape recorder. She murmured into the microphone: "I don't even know whether I've been happy."

She would say: "Every day I simplify something because every day I learn something." She would say: "When I can no longer create anything, I'll be done for." She would say: "There goes a woman who knows all the things that can be taught and none of the things that cannot be taught." She would say: "Youth is something very new: twenty years ago no one mentioned it." She said, too: "Only truth has no frontiers." And this: "There is only one thing about which I am still curious: death."

I was in the presence of a national monument: how does one examine the Eiffel Tower? My own mental image of Coco Chanel had been conventional. I knew that she had been very beautiful. I knew that a celebrity of *la Belle Époque* had discovered her in Moulins, a cavalry garrison, and brought her to Paris, where she proceeded to liberate womankind from corsets; and that she had created a fashion "look" and a famous perfume; and that the Duke of Westminster had covered her with jewels (eight yards of pearls, shovelfuls of emeralds and diamonds); and that she had launched the little black dress, short hair, costume jewelry, et cetera.

Coco Chanel! In her drawing room I was in Ali Baba's cave with the treasures of Golconda—calamander screens, mother-of-pearl, ebony, ivory, deer and lions, gold and crystal, masks, a wall of rare books, spheres, magic, the scent of tuberoses. It was Byzantium and the imperial palace of China, Ptolemy's Egypt, and, in the mirrors above the fireplace, reflections of Greece with a fourth-century Aphrodite side by side with a fantastic raging wild boar, a meteorite that had fallen from the sky on Mongolia thousands of years ago—everything agglomerated and conglomerated, mingled and mangled, ordered into a disorder magnificently made harmonious by Coco's taste. It was sumptuous—too much for me. Could anyone live in this? Sleep, make love on that couch? I had asked myself the same questions in the Borgias' apartments in the Vatican: could anyone really breathe, eat, drink, kiss in such magnificence? Against that setting? Did the Pope keep his biretta on when his barber was shaving him? Coco never removed her hat on her visits to herself in the Chanel Museum.

"A philosophy of fashion?" Coco said. "I don't understand: that doesn't mean anything. A fashion for the young? That is a pleonasm: there is no fashion for the old. What does a 'young style' mean? Dressing like a little girl? Nothing could be more stupid, nothing could make one look older. People confuse everything. Sometimes fashion is idiotic; when it is, it is forgotten. It is forgotten, too, when it is not pretty. I'd like to ask the dress trade a question: 'What is fashion? Explain it to me.' Not one would give me a decent answer. And I couldn't give you one either. Fashion in a country's style should reflect the way people live, the way people dress in that country. Here everyone does everything he can to prevent Frenchwomen from dressing the way one dresses in France. The trade wants to sell abroad, that's all the dressmakers think of, and since they think they're very important. . . ."

I am opposed to a style that does not last. This is my masculine side. I cannot envisage throwing away one's clothes because spring has come.

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I love only old clothes. I never go out in a new dress—I am too afraid something will split. Old clothes are old friends.

I love clothes as I do books—to touch them, to play with them.

Women want to change. They are wrong. I am all for happiness. Happiness is not changing.

Elegance does not consist in putting on a new dress. One is elegant because one is elegant: the new dress has nothing to do with it. One can be elegant with a well-chosen skirt and sweater. It would be a disaster if one had to be dressed by Chanel to be elegant. And so restricted!

I cannot put on something that I would not have made. And I would not make anything that I could not wear.

I always ask myself the same question: could I honestly wear that? In fact, I no longer need even to formulate the question. It has become an instinct in me.

There is no more fashion. It was created for a few hundred persons. I make a style for the entire world. The stores offer "Chanel style." The others have nothing like this.

Chanel never goes out of date. A style does not go out of style as long as it adapts itself to its period. When there is an incompatibility between the style and a certain state of mind, it is never the style that triumphs.

I have always done everything with passion.

Dressmaking is not an art, it is a business that is being done to death.

I am doing an optimistic collection because things are going badly.

Why am I so determined to put the shoulder where it belongs? Women have very round shoulders that push forward slightly; this touches me and I say: "One must not hide that!" Then someone tells you: "The shoulder is on the back." I've never seen women with shoulders on their backs.

I consider myself quite limited in what I do. Therefore it must be meticulous, and the material must be beautiful. As much as possible, I must show a little taste and not change too much. People would say that I was no longer making my clothes.

One grows used to ugliness but never to slovenliness.

Fashion is architecture: it is a matter of proportions.

A woman of eighty should not wear a dress that would not look well on a girl of twenty.

Innovation! One cannot be forever innovating. I want to create classics. I have a handbag that sells steadily. I am being urged to introduce another. Why? I have had the same one for twenty years, I am familiar with it, I know where to put my money and everything else.

Some women want to be gripped inside their clothes. Never. I want women to enter my dresses and to hell with everything else.

When I have made something in a rough fabric, I let it ripen in a corner without looking at it for days. I have made some strange tweeds without going wrong because I have avoided looking at them. After a little time I discovered them.

Few people have a feeling for color.

Some foolish women seek to dazzle men by dressing eccentrically. They scare them off: men do not like eccentricity. A man is quite pleased to have his wife looked at because she is pretty; but if she is eccentric it upsets him: he is ashamed. No more would I go out with a man in a green dinner jacket. Men who want to attract attention through their clothes are morons.

The opposite of luxury is not necessarily poverty: it is hats and skirt lengths that go out of style.

Short dresses do not become outmoded as easily as long.

Women believe a longer skirt will improve legs that they think are not too pretty. It improves nothing.

Nothing is ugly as long as it is alive. Women tell me: "I have rather thick legs." I ask them: "Do they support you? That's what matters. The legs carry you, you don't carry them. Stop thinking about it; that is not what will make you happy."

People do not know how to live. No one has taught them.

I know how to work. I know how to impose a discipline on myself. But, if I do not want to do a thing, nothing and no one can persuade me to do it.

A woman wearing light colors will not easily fall into a bad mood.

Nothing goes out of fashion sooner than a long dress with a very low neck.

A woman with a very good figure can wear slacks in the country, but never in town in the evening.

The hat is not for the street: it will never be democratized. But there are certain houses that one cannot enter without a hat. And one must always wear a hat when lunching with people whom one does not know well. One appears to one's best advantage.

I like hats that hide half the face.

Nothing is more detrimental to a woman's beauty than hair on her face.

That it is only fools who never change their views applies as well in fashion.

What is the best color? The one that most becomes you.

In order to be irreplaceable one must always be different.

Chanel died on a Sunday night, in the Ritz. Her maid had helped her to undress and she was about to get into bed. It was a death in the style of De Gaulle: barely time to utter a cry of protest: "So this is how they let you die."

She had more than one thing in common with De Gaulle, who had died two months to the day ahead of her. She renounced her past as he rejected defeat; and she made of Chanel "a certain concept" to which everything else was subordinated.

She had told Lilou and François: "No nonsense after I'm dead, because I'll still be there beside you, in another dimension."

I have only one curiosity left: death. She had said that. To whom? These are words, lines spoken by the character that all of us play. What becomes of that character when death takes us by the hand?

Coco had a ritual attitude toward the dead. Whether she had loved them or loathed them in life, they became precious to her, and perhaps, at last, close. She showed them more familiarity, she took a peasant woman's liberties with them. She touched them without aversion, in order to wind a rosary around their hands; or to touch up their cold faces.

Why the cemetery in Lausanne?

I've always needed security. In Switzerland one can have that security.

After the farewell in the Madeleine, the models and the workroom people went slowly back to rue Cambon, where the atmosphere had newly changed: silence and apprehension had taken the place of fear. The tears for Mademoiselle were honestly shed. She had suddenly changed in stature. She was being discovered in the immense emptiness that she had left. ▼

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AVEDON

RUFFLES OF A SUMMER NIGHT

the most romantic long white dresses, worn by Michelle Gilliam

There's something so appealing about a ruffled white dress on a warm summer evening . . . so cool and airy . . . especially if you have a tan. Especially on super-pretty girls like Michelle of The Mamas and the Papas pop group, a delicious-looking someone with spectacular China-blue eyes and sun-streaked hair. . . *Dotted swiss, left, plunged to the waist in ruffles, ruffles at the wrist.* Mollie Parnis Boutique; Monsanto polyester and cotton. Greenwood Mills fabric). About $165. Saks Fifth Avenue, Halle's Cleveland, Gus Mayer, L. S. Ayres; Frost Bros. . . *Lovers of romantic lace ruffles, right, falling over the shoulders.* The [illegible] a tiny V-neck top tucked into a long ribbed cotton skirt. White two piece dress by Don Bretinger for Harold Levine. George Richardson cotton lace). About $160. [illegible]; Joseph Horne, Swanson's; Esther Wolf. Makeup and coiffure, Ara Gallant. Accessories, next to last page this issue.

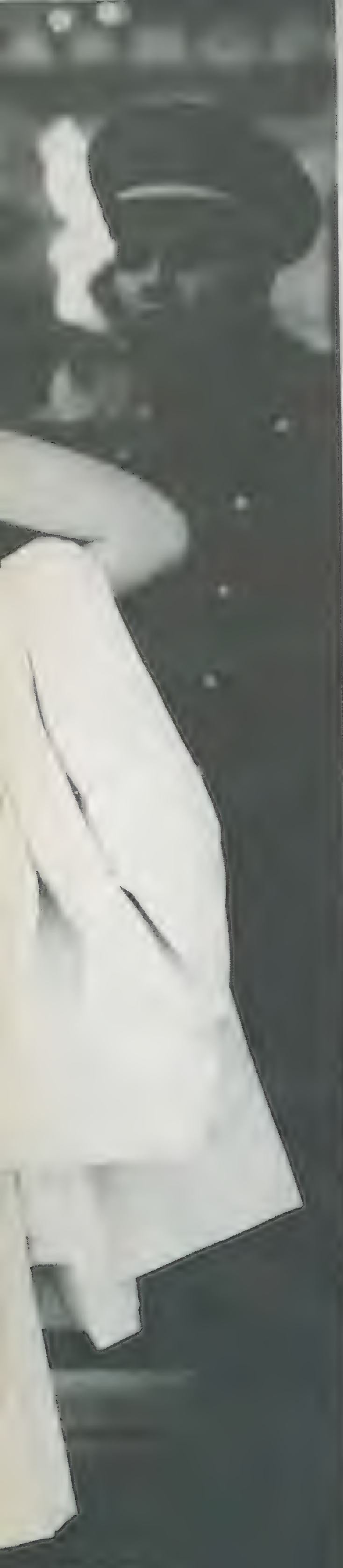




ALL SUMMER IN TOWN—The best-looking clothes you can wear

Above, the dress with its own little battle jacket in natural silk pongee—bare arms underneath, swinging pleats....The dress-and-coat idea, *right*, turned out in natural silk pongee, with a halter of black matte jersey over pleats—the most bareness, the most cover, the most mileage you could possibly get out of fashion.

Above: By Mollie Parnis (with orange scarf, not shown); Mayar Silk fabric. About $325. At Saks Fifth Avenue; Halle's-Cleveland; Gidding-Jenny....*Right:* By Bill Blass, of Sorman[illegible] Top, of Jasco Fabrics rayon. At Saks Fifth Avenue; Jacobson's; Neusteters. Cinandre coif. Accesso[illegible], next to the last page.

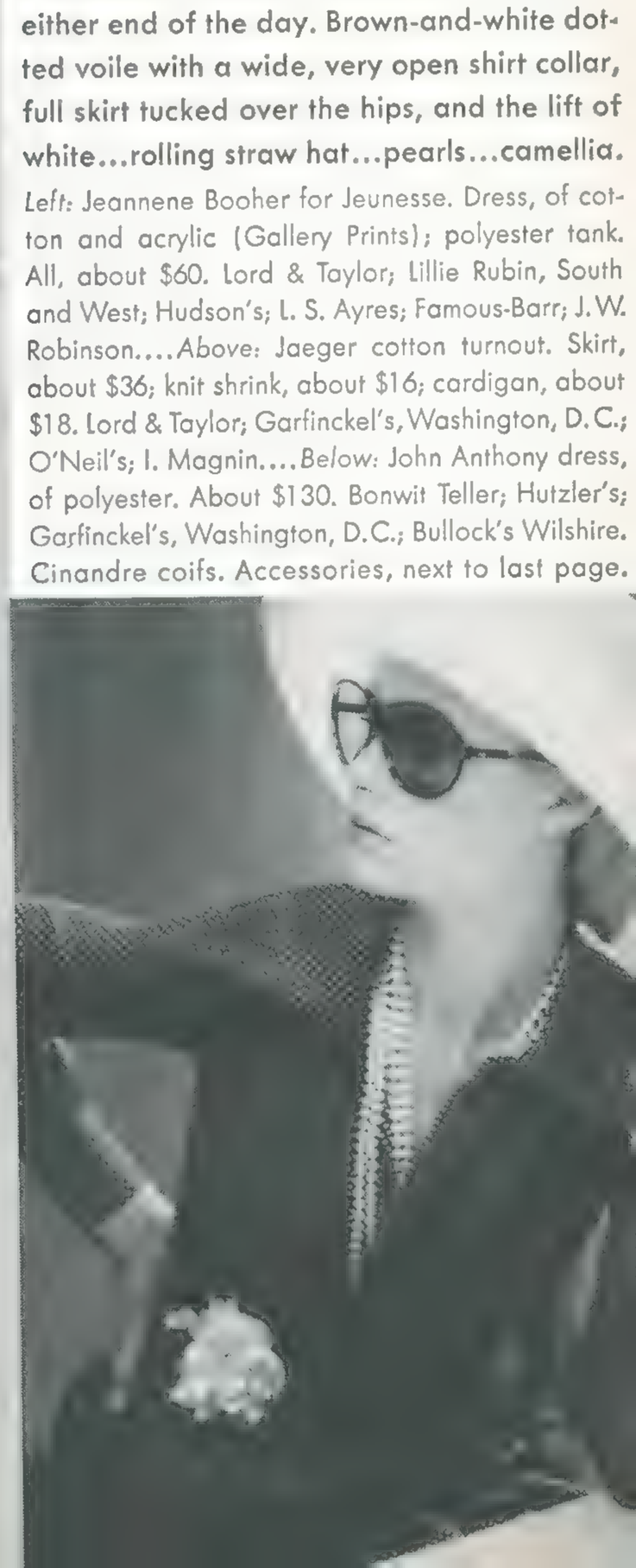






Shirtdressing, sweater-dressing, *left*, everyone's summer dressing—black knit tank belted over black-and-white crêpe polka dots....Nothing's easier than separates, *above*, and these are the easiest—navy-red-and-white tattersall skirt, navy shrink, and a white cardigan knotted over the shoulders. ...More than another pretty dress, *below*—a summer's worth of freshness, delicious at either end of the day. Brown-and-white dotted voile with a wide, very open shirt collar, full skirt tucked over the hips, and the lift of white...rolling straw hat...pearls...camellia.

Left: Jeannene Booher for Jeunesse. Dress, of cotton and acrylic (Gallery Prints); polyester tank. All, about $60. Lord & Taylor; Lillie Rubin, South and West; Hudson's; L. S. Ayres; Famous-Barr; J.W. Robinson....*Above:* Jaeger cotton turnout. Skirt, about $36; knit shrink, about $16; cardigan, about $18. Lord & Taylor; Garfinckel's, Washington, D.C.; O'Neil's; I. Magnin....*Below:* John Anthony dress, of polyester. About $130. Bonwit Teller; Hutzler's; Garfinckel's, Washington, D.C.; Bullock's Wilshire. Cinandre coifs. Accessories, next to last page.



JP ZACHARIASEN

OLYMPIC

Good looks to wear to the games, touring around cities, around the German countryside. Photographed, these four pages, in Munich's Olympic City; here, against an extraordinary village of tents — the vast roof of the Indoor Sports Hall.

SUMMER '72



SHIRTS AND SKIRTS—FOR THE FUN AND GAMES

Two sporty little shirt-and-skirt turnouts right where the action is....*Navy and white*, far left: a small ribbed pull snugged into a pretty patterned silk skirt with soft, hip-stitched pleats. Givenchy Nouvelle Boutique. Acrylic pull, about $30; skirt of Hurel fabric, about $175. At Bergdorf Goodman; Garfinckel's, Washington, D.C.; J. P. Allen; Jacobson's.... *Black and white*, this page: polo shirt and paneled twill skirt—a sweater looped over the shoulders, get-around gear packed into a roomy shoulderbag, hands free for shooting the action (Lufthansa German Airlines is how to get to Munich's). By Giorgini. Polyester knit shirt, about $26; Dacron skirt (Klopman fabric), about $50. At Gimbels East; Marshall Field. Carita wigs, both pages. Accessories, next to last page.



WHAT TO KNOW ABOUT THE MUNICH OLYMPICS '72

What to do, see, eat, expect

BY RICHARD ORRICK Bonn has the West German federal government; Frankfurt, the mark; and Munich wants to be the arts-and-sports capital of West Germany, if not of Europe. Part of the strategy is the '72 Olympics (in Germany for the first time since the 1936 games in Berlin), a sports festival that is a world circus. For this summer's two-week event, almost two billion Deutsch Marks ($630,000,000) were spent. The chief effect has been to turn Southern Germany into an exciting place to travel—especially Munich—the fastest growing city in Germany with over half its population under forty.

Munich, the capital of Bavaria, seems to live for pleasure—the roar of the *Oktoberfest* that salutes the harvest and the crazy weeks of *Fasching* that light up the winter skies. Because Munich is so near the Alps (a short drive from Salzburg in Austria, an hour's flight from Venice and Milan), it is a spectacular place to visit. This is Munich's year.

At the Olympics: Reservations for flights and hotels have been booked for years, but it is still possible to find some rooms in the suburbs of Munich. The Olympic Grounds prove a stunning exercise in the best and newest European architecture—all the stadiums beautifully embedded in the landscape of Munich's Oberwiesenfeld. The symbol of the fair is, of course, the huge roof designed by the Günter Behnisch architectural firm—with 436 kilometers (270.32 miles) of steel, 325 tons of netting, and 8,300 plates of translucent acrylic. The roof—seen in some of the photographs on these pages—covers, horseshoe-fashion, the Olympic Stadium (80,000 spectators), the Sports Hall (11,000 spectators), and the hall that houses the swimming pool (9,000 spectators). On the turf of Oberwiesenfeld in northern Munich, royal knights, heavy with armor, once exercised. There, in 1938, Neville Chamberlain landed to work out the Munich Pact with Hitler. There, under the roof, from August 26 through September 10, the world's greatest amateur athletes will skip as well as jump in a new version of the ancient Greek games ritual that British writer George Orwell called a "war without shooting."

What to see in Munich: Many Munich bumper stickers, in this Olympic year, bear the legend "We want peace and quiet and King Ludwig back again." Mad Ludwig captured the spirit of Bavaria, a joyful mixture of beer drinking and urban high life. Munich is the creamy *Schlag* on the Bavarian confection—"a gabled, stone-cobbled corner of heaven, saturated with heavy beer and crowned with *Weisswurst*." (More about Munich on page 20)

NAVY AND WHITE —WHAT TO WEAR FOR THE FUN AND GAMES ...STARTING IN GERMANY

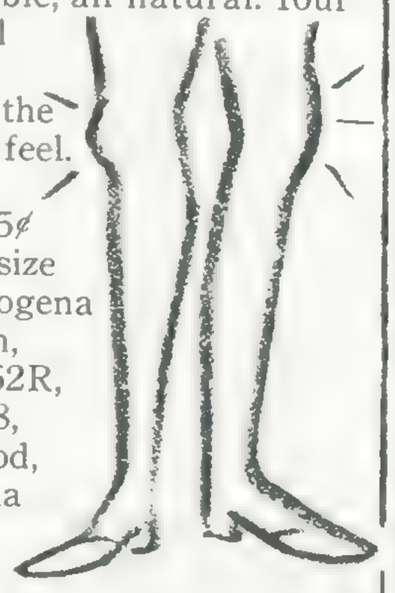
Separates that add up to a suit, far left: a nifty navy-and-white plaid shirt-jacket, pleated skirt —add a white silk shirt, white belt, striped scarf, and quick to the games (super-quick, via Lufthansa German Airlines). Her Olympic view is from the steps of the Open-air Theater in Munich, and that's the Swimming Stadium in the background. Turnout by Bleyle for Hooper Associates, of polyester. Jacket, about $84; skirt, about $48. At Abercrombie & Fitch; Jacobson's; Bullock's Wilshire. Carita wig.... *A spot of silk in the Indoor Sports Hall,* this page: Ricci Boutique's wide navy-and-white coin-dot pants, matching shirt and blazer; smaller silk dots wrapped around the head. The other crackling new Ricci she's wearing is Bigarade—an exciting, crisp-clean, lingering scent spun around bitter orange (more on its appeal in Ready Beauty, page 42). Turnout of Bianchini silk. At Bonwit Teller. Accessories, next to last page.

HENRY CLARKE



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RODIN

Pioneer of sexual liberation . . .

(Continued from page 139)

dominant values of his time.

Trained to draw from antique casts and to study the techniques of the Old Masters by the celebrated Beaux-Arts draftsman Lecoq de Boisbaudran, Rodin executed many drawings during the 1850's and '60's of classical subjects remarkable for their finesse and delicacy. Yet even in such idealized groups, figures were always seen in motion, rather than posed in the static and coldly timeless postures of the great Greek and Renaissance masters Rodin admired.

Ironically, the artist whose work apparently liberated Rodin from the tight conventions of the French academic tradition, with its unchallenged reverence for antique precedents, was himself a Renaissance master who had rebelled against the idealized classicism of the Renaissance to introduce new postures involving *contrapposto* and violent movement. As a result of his study of Michelangelo's sculptures and drawings, Rodin began to evolve a new conception of the human figure as essentially an emotionally expressive as opposed to an intellectually idealized form. The internal psychological and spiritual tensions mirrored by the contortions and *contrapposto* of Michelangelo's figures were a new point of departure for Rodin both as a sculptor and as a draftsman.

Despite such an evident dissimilarity with his contemporaries, there is a relationship between Rodin's demand that drawing and sculpture be based on an observation of nature and the Impressionists' desertion of their studios for the joys of plein-air painting. As the Impressionists began painting out of doors, so, too, did Rodin stroll the streets and parks, sketching what he might glimpse. Toward the end of his life, he filled his studio in the eighteenth-century mansion Hôtel Biron with nude models whose unposed movements he rapidly captured in his by now totally fluent line.

To a great degree, Rodin's ability to capture the body in motion was a result of the unusual drawing technique he developed, a technique that eventually influenced Matisse, Brancusi, Modigliani, as well as many lesser artists. Perhaps because he was nearsighted, Rodin stopped working in the academic manner, which was constantly to look from sketch to model and back, checking to make sure that every detail was correct. In place of these laborious correspondences, he began drawing with a continuous line, never taking his pencil from the paper and never taking his eyes from the model. Such a technique permitted a greater spontaneity, as well as providing opportunities for rhythmic flourishes where the hand moved in a continuous energy pattern, retracing contours with repeated flourishes.

At the same time that Rodin became increasingly involved with movement per se as his real subject, gradually losing interest in narrative and dramatic content, the first chronophotographs were being taken by Muybridge and Marey, documenting the mechanics of motion. Rodin knew these photographs, but he was not interested in any kind of purely scientific accuracy. Rather he wished to capture the impression of the whole. As he became able to grasp the action of the whole body more quickly through increasing mastery of the medium, his drawing style grew looser and more generalized. In the quick sketch, as opposed to the laborious process of making a sculpture, Rodin was able to capture the immediacy of animal vitality—one of his interests in treating the human body in motion—which surely links his thought to the whole philosophical tradition of Bergsonian vitalism that flourished at the end of the nineteenth century.

The relationship of Rodin's drawings to his sculpture was, however, not the normal one of preparatory sketches to finished work. On the contrary, it appears that he thought of the drawings initially as purely private exercises done for his own amusement, delight, and edification rather than as preliminary studies for sculptures. A number of early modernists, such as Goya, Turner, Degas, and Gustave Moreau, maintained a similar split between work meant for public exhibition and more per-

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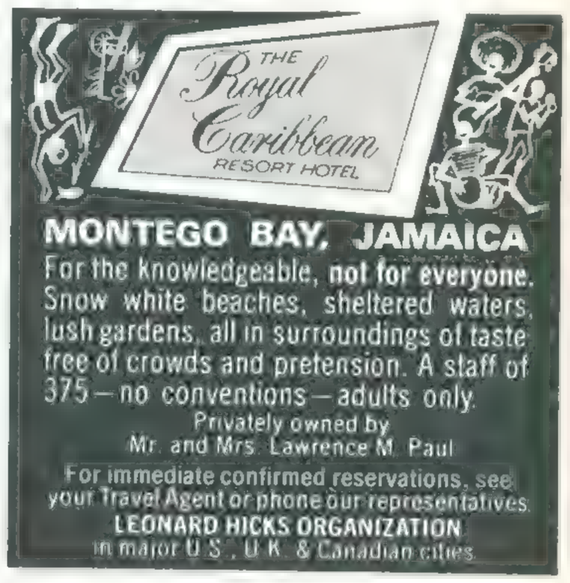


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sonal, intimate, informal, and consequently often more freely executed fancies made to please themselves rather than any audience. Indeed it is in these private works that the germ of modernism lies; for they predict the avant-garde artist's increasing withdrawal from a public and his growing desire to fulfill some inner necessity.

Rodin's drawings of the body are not only the beginnings of a new esthetic in draftsmanship. We may well without exaggeration call them manifestations of a modern consciousness of the human body, which is just now beginning to manifest itself in the general public. For Rodin's drawings are the works of a visionary personality, whose private world—revealed most deviously in his drawings—foreshadowed the contemporary liberation of the body, the reintegration of body and soul, man with nature, that the most prophetic minds of our own time are engaged in achieving.

RODIN SAID

Beauty is everywhere. It is not she that is lacking to our eye, but our eyes which fail to perceive her. Beauty is character and expression. Well, there is nothing in nature which has more character than the human body. In its strength and its grace it evokes the most varied images. One moment it resembles a flower: the bending torso is the stalk; the breasts, the head, and the splendor of the hair answer to the blossoming of the corolla. The next moment it recalls the pliant creeper, or the proud and upright sapling.

You never think of praising either drawing or style which is truly beautiful, because you are carried away by the interest of all that they express. It is the same with color. There is really neither beautiful style, nor beautiful drawing, nor beautiful color; there is but one sole beauty, that of the truth which is revealed. When a truth, when a profound idea, when a powerful feeling bursts forth in a great work, either literary or artistic, it is evident that the style, or the color and the drawing, are excellent; but these qualities exist only as the reflection of the truth.

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An "Action" camp in the Colorado Rockies. Complete program of both indoor and outdoor activities. Special emphasis; Riding, Waterfront, Mountains, Trips. 3½-4½-8 wks. Camper-staff/2½-1. 37th year. **Mr. & Mrs. Edw. Barnhart, Box 1518, Boulder, Colo. 80302**

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Minocqua, Wis. Estab. 1938
Directors:
Mr. & Mrs. Richard Wittenkamp
Personal attention to individual development of 120 girls 6-16. Diversified programs: waterfront, activities, landsports. Riding and the Arts. 4 or 8 weeks. Brochure. Write:
Mrs. Sarah W. Rolley (Associate Director)
Red Pine Camp for Girls, Minocqua, WI 54548

TON-A-WANDAH Hendersonville, N. C.



For Girls 7-16

In Blue Ridge Mts. Large private lake. Three age groups under mature trained leaders. All land and water sports. Riding, music, dramatics, art, tennis. Three, four, seven and eight week periods. Inclusive fee. Write for catalog.

Baxter Haynes, Dir.
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Become a new girl at Camp Murrieta West or Camp Cameo East.
The fun-filled camp for overweight girls age 8 to 18.
Average weight loss, 32 lbs.!
Grooming, all sports, all cultural activities, marvelous night programs!
Camp Murrieta West
3052 Clairemont Drive
San Diego, CA 92117
(714) 276-6400 Collect
Camp Cameo East
(In the Pocono Mountains)
4 Park Ave., New York, NY 10016
(212) LO 3-7640 Collect

Boys' Camps

TIMLO SAIL & SWIM CAMP

Fleet of 24 sailboats (Comets, Stars). Daily Sailing. Regattas yacht clubs & camps. Daily competitive swimming, training sessions. Tennis. All sports. Boys 6-16. 38th yr. Sister camp. Tel: 518-668-5026. **Mr. & Mrs. Barr V. Morris, Diamond Point, NY 12824.**

ADIRONDACK WOODCRAFT

Fun & adventure for boys 7-18. Six groups, 2 lakes near Old Forge, Mt., wilderness canoe trips. Sailing, forestry, nat. sci., riflery, fishing. Tutoring. Mature counsellors. Nurses. 47th year. "One of the best." **Wm. H. Abbott, Box 2375, Fayetteville, N. Y. 13066.**

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Sebago Lake, Me. Est. 1906. Boys 8-15. 4 or 8 wks. Sailing, waterskiing, field sports, tennis, photography, riflery, mtn. & canoe trips. Jr. Maine Guide & Life Saving, conservation, arts. Able staff. Non-profit. **Box C, 258 Concord St., Newton, Me. 02162.**

Summer can be a time to develop a talent or open new doors to learning. Many possibilities are listed here.

TONSET—CAPE COD

Saltwater Sailing, Swimming, Surfing, Fishing, Lobstering, Land Sports, Tennis, Trips, Tutoring. Work program. 60 boys, 8-14. 6 weeks.
Interview & References: **Rod Hagenbuckle.**
Box 207, Orleans, MA 02653. Tel. 617-255-0269.

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Boys 8-16. Genuine outdoor living. Mtn. riding camp on prt. lake. 210 acres. All Sports. Unlimited Daily Riding, complete hor-en anship course incl. in $795 fee. 8 wks. Camp-owned horses. Skills staff. 4 hrs. NYC. Bklt. **Robert T. Smith, Montrose, PA 18801.**

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Boys 10-17. Intensive instruction & play; 7231 yd course; driving range; putting green; visiting pro's. Dir.: Bill Pulliam, PGA. Facilities of Longview Riding Camp, ACA accred. Aug. 6-19. **Dr. & Mrs. Ralph E. Ellis, Rt. 2, Stamping Ground, KY 40379.**

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on the ocean, for boys 7-17 June 25-Aug. 5. three to six weeks, varied sports Special academic study available with six-week program. Catalog
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Boys' & Girls' Camps

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A summer of fun and friendship for boys & girls 8-16. June 25-Aug. 19. 360 acres. Riding, riflery, swimming, sailing, water skiing, golf. Canoe trips. Crafts. 4 wks. $350, 8 wks. $600. Catalog: Write: **Jim Spiro, Dir., Box 1020, Colora, Md. 21917.**

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Penelope S. Peckos, M.A. Camp Nutritionist. Write: John V. Spargo, M.D. Dir., Box 377, East Brewster, Mass. 02640. Tel. (617) 389-2553

CAMPS, SUMMER SCHOOLS AND TRIPS . . .

The Directors of summer programs listed in these pages will be glad to send you their literature. Should you wish further information, just fill in this coupon and mail it to Vogue's School & Camp Bureau. Listed in Vogue's School & Camp Directory are both schools and summer camps. Heads of schools like to know the proposed entrance date, age and grade at present, course or courses preferred. Directors of camps appreciate receiving information on age and desired activities.

Mr.
Mrs. _____
Miss

Address: _____

City _____ State _____ Zip _____

For: _____

Age now _____ Grade now _____

Location preferred _____

Special interests _____

5-72

Vogue's School Bureau, 420 Lexington Ave., N.Y. 10017

Tutoring

DUNNABECK

Individual remedial reading, writing, spelling and study skills for 50 normal, intelligent boys 9-18 yrs. Excellent recreational facilities. Riding, swimming. In Alleghenies, Pa. **Mrs. D. H. King, Kildonan School, Box 139, Solebury, Bucks Co., Pa. 18963.**

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George Waldo Emerson, *Director*

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Hawaii HoLiDAY

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June 27—August 11

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Directors of travel groups, summer camps and schools listed here will gladly send you details about their programs.

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Individual academic attention for child with learning & adjustment problems. Year round home atmosphere. Therapy. **L. V. Zneimer, Rhinebeck, N. Y. 12572.**

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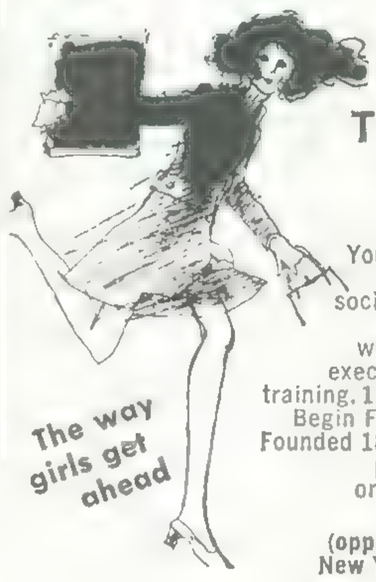
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You're on the move to exciting jobs, social advancement, a bright future with famous Wood executive secretarial training. 1 & 2 year courses. Begin Feb., July & Sept. Founded 1879. For catalog, phone OX 7-1290 or write Rm. 302,
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923 S.W. Taylor St., Portland, Ore. 97205
Home of Jantzen, White Stag, Pendleton

To help you . . . .

Schools for your son, your daughter, are listed in the pages of Vogue's School Directory. Write to the heads of these schools—or colleges—for catalogues and other information. If you possibly can, visit them. But if you need assistance in finding the right school to meet your particular requirements, write to us and we will be glad to try to help with some additional information—without charge to you, of course.

Name_____

Address_____

_____

Girl_____ Boy_____ Age now_____

Present school_____

To enter grade_____ in_____ 19____

Type of school preferred_____

Location desired_____

Anticipated yearly cost_____

Proposed entrance date_____

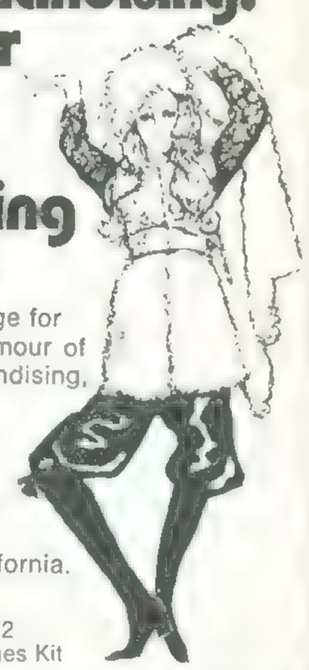
Special interests_____

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5-72

Vogue's School Bureau
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ACCESSORY DETAILS

Page 97: DeNoyer umbrella. Jules Van Rouge earrings.

Page 100: Sally Gee scarf. Vendôme watch, Altman's. Bonnie Doon knee socks, Lord & Taylor. Espadrille sneakers by Jacques Cohen, Bonwit Teller.

Page 101: Handkerchief used as scarf by Herman, Schmidt & Brendle. Trimfit knee socks, Lord & Taylor. Espadrille sneakers by Jacques Cohen.

Page 103 (left): Bracelet at Halston Limited.

Page 103 (right): Cadoro bangles.

Page 104: Madcaps hat, Bergdorf Goodman. Calabro bracelet. Vendôme watch.

Page 105 (left): Hat, Irving Paul for Capadors. Paul Maris pants.

Page 105 (right) Madcaps hat. Scarf at waist by Echo. Joshua Tree pants.

Page 106: Mr. John hat. Roman Stripe socks. B. F. Goodrich P. F. tennis sneakers.

Page 107: Red Lion sweatbands. Bonnie Doon socks. Pro-Keds by Uniroyal tennis sneakers.

Pages 108, 109: Madcaps tennis hat, Lord & Taylor. Bonnie Doon socks.

Page 112 (left): Mr. John hat. Glentex scarf. White cuff by Bergère. Charles Jourdan shoes.

Page 112 (center): Adolfo hat, Saks Fifth Avenue. Famolare shoes.

Page 112 (right): Hat, Irving Paul for Capadors. Charles Jourdan shoes.

Page 113: Sandor Goldberger earrings, Bergdorf Goodman.

Page 114 (left): Veaumont hat, Altman's. Handkerchief on arm, by Herman, Schmidt & Brendle. Vendôme watch. Coach Leatherware bag, Bonwit Teller.

Page 114 (right): Adolfo hat, Saks Fifth Avenue. Fashion Time watch. Oaxaca Fashions bag.

Page 115: Adolfo hat, Saks Fifth Avenue. Umbrella at Uncle Sam's Umbrella Shop. Necklace at Halston Limited. Alexis Kirk bracelet, Henri Bendel. Oaxaca Fashions bag. Customcraft shoes.

Page 116 (left): Headwrap from Far Eastern Fabrics. Bracelet, Jean Charles Brosseau for Don Marshall. El Greco clogs.

Page 116 (right): Headwrap from Far Eastern Fabrics. Single bracelet, Vendôme. The two bracelets at Halston Limited. Umbrella at Uncle Sam's Umbrella Shop. Herbert Levine clogs, Bonwit Teller.

Page 117: Hat, Irving Paul for Capadors.

Page 118: Necklace by Givenchy Nouvelle Boutique, at Bergdorf Goodman.

Page 119 (left): Flower by Flower Modes. Adolfo hat, Saks Fifth Avenue. Charles Jourdan sandals.

Page 119 (right): Turban, Janet Leitner for Mr. Laurence. Choker by Moda Romana, at the St. Regis Hotel.

Page 120: Donald Stannard earrings. Alexis Kirk bracelet, Henri Bendel. Customcraft sandals.

Page 121: Chain at Halston Limited.

Page 124 (left): Madcaps tennis hat.

Page 124 (right): Mao hat, Bloomingdale's.

Page 125: Madcaps tennis hat. Yves Saint Laurent belt. Hush Puppies golf shoes.

Page 126 (left): Scarf by Echo, Lord & Taylor. Napier earrings. L'Aiglon belt. Danish Silversmiths bracelets. Sandals, Laura Tosato for I. Miller.

Page 127 (left): Mr. John hat. Monet chain.

Page 127 (right): Elegant visor. Juvenia watch. Bracelet by Puig Doria for Barcelona Designs. Shoes by Belgian Shoes.

Page 128 (left): Renauld glasses. Scarves by Echo. David D. bracelet. Coach Leatherware bag.

Page 128 (right): Renauld glasses. Scarf by Echo. Yves Saint Laurent cuff. Moda Romana bag, at the St. Regis Hotel.

Page 129 (left): Hat at Halston Limited. Bag at Odyssey. Zentall bangle. Famolare shoes.

Page 129 (right): Hat at Mr. John. Puig Doria for Barcelona Designs bracelet. Famolare shoes.

Page 131: Scarf by Far Eastern Fabrics. David Evins sandals, I. Miller.

Page 156: Issey Miyake clogs.

Page 157: Coro earrings. Rings by Art Asia.

Page 159: Cadoro bracelets. Alexis Kirk ring.

Page 166: Marvella earrings. Aude Kamlet ring, Henri Bendel.

Page 167: Marvella earrings. House of Joy necklace, Bloomingdale's. Hanae Mori belt (ribbon-belt that comes with dress, not shown).

Page 168 (left): Hat at La Tienda.

Page 168 (right): Hutt & Wasserman hat. Bergère earrings. Aris gloves.

Page 169 (left): Hat at Bloomingdale's. Mathey-Tissot watch. Silver chains worn as belts by Designers 3. Van Raalte gloves. Lederer clutch. Burlington tights. Shoes by David Evins, I. Miller.

Page 169 (upper right): Adolfo hat, Saks Fifth Avenue. Givenchy sunglasses. Bag, Henri Bendel. Hanes tights. Shoes, Laura Tosato for I. Miller.

Page 169 (lower right): Mr. John hat. Pierre Cardin sunglasses. Marvella pearls. Flower by Flower Modes.

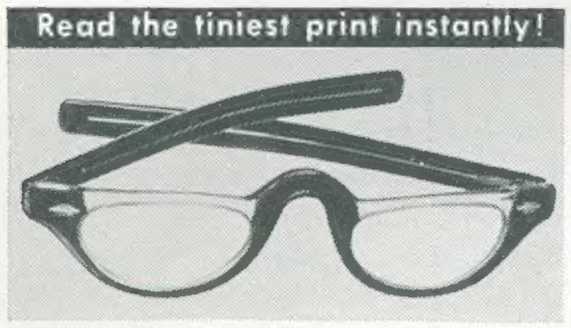
Page 170: Givenchy accessories. Meyrowitz binoculars.

Page 171: Hat at Halston Limited. Givenchy sunglasses. Coach Leatherware bag. Lyle & Scott cardigan. Grandoe gloves. Tilbury shoes.

Page 172: Knap Boutique shirt. Colony Designs belt. Meyrowitz binoculars.

Page 173: Elysees Optical sunglasses. Bracelets by Catherine T. Noll for Fabrice, Henri Bendel.

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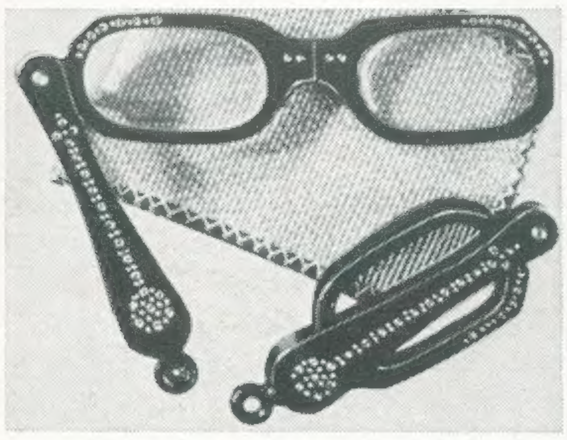
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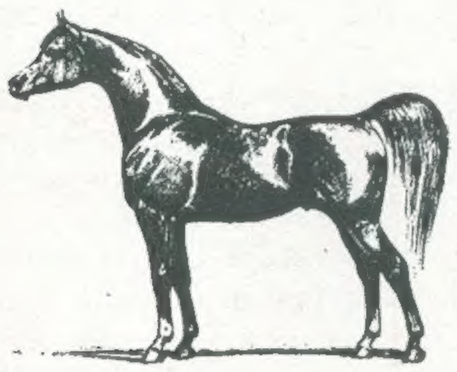
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(Continued from page 111)

"It's the body that keeps my mind going."

RUNNING

"Running, you're competing against yourself, and that's all to the good," said Frederick D. Thompson, the optimistic, dedicated coach of Brooklyn's all-girl Atoms Track Club and an attorney for American Broadcasting Company. He believes "there's much to gain from running: the satisfaction of doing hard work and the puritanical feeling of reward for good effort. There's also the fact that it's a sport you can do alone or with friends."

Fred Thompson's advice to a beginner: "Start slowly, jog a quarter of a mile every day and do light calisthenics, sit-ups, pushups, and knee bends to get in condition. Do this for three or four weeks and gradually increase your routine until you are ready to start running outdoors." Done wisely, running builds endurance and stamina, helps heart and blood circulation. *Note:* Members of the Atoms Track Club—elementary, junior-high, high-school, and college students—spend a consuming two to two-and-one-half hours in daily practice. Track, like most sports, is not a once-upon-a-whim matter. "It's a daily thing," Mr. Thompson said. "You can't run one day and forget it the rest of the week."

SKATING

"Skating is being creative with your own body," said Slavka Kohout, former National Champion, now teacher and coach. An alert-eyed, happy-faced, pretty brunette, she has a contagious regard for old-fangled values such as discipline, excellence, and individualism. Skating since she was three, Slavka thinks talent is only one-third of skating. "It's motivation that counts—having the ability to get a job done to one's satisfaction." To Slavka there are all kinds of jobs to be done in skating. One of the beauties: it is a sport to perform at your own speed. Another is its many facets. "There are disciplines within disciplines that take enormous concentration. There are so many levels to skating. School figures, jumping and spinning, skating to music. When it comes to skating to music, you really can consider skating an art-sport . . . all of the ballet movements, plus." Other pluses for skating: it takes little equipment, is handy for all seasons, works at any age and anywhere.

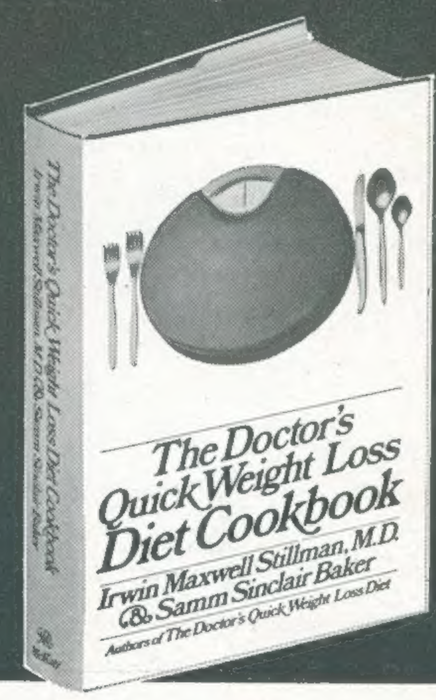
To learn to skate on your own: "Take marching steps," Slavka said, "really digging into the ice as you go, keeping hands out at waist level for balance. Then bring your feet together and you'll glide."

Pace-pattern for beginners: twice around the rink as soon as you are able and a rest on the bench. One of the first things Slavka teaches is how to fall, then she gets pupils to try to fall on purpose for several sessions before she proceeds to skating. Increasing endurance is the main objective in the beginning. When the pupil has acquired both stamina and technique, she might go on to figure skating—another realm entirely and one requiring instruction. To the beginner, Slavka recommends with enthusiasm Maribel Vinson Owen's book *The Fun of Figure Skating.*

Slavka is acutely sensitive to children's needs—she teaches them at Wagon Wheel in Rockton, Illinois—sees skating as "one way to bring a child out, to help a child realize he is better than he really thinks he is. Realizing his potential, in other words. At any age, skating gives your life a sense of direction and, always, something to work towards. I think you feel foolish starting ballet at forty, silly at the barre. But never on skates."

Slavka's routine for keeping fit at forty: she goes to a weekly ballet class, runs about a mile a day, skis, swims, snowshoes, and rides horseback in season. And zips through the Canadian Air Force exercises in seven minutes flat, but is privately prejudiced *against* jogging in place indoors ("It may hurt your back"). Slavka does not believe in only one sport at a time, that prowess in one will negate another, tennis canceling golf, for instance. She goes along "even with swimming, which produces long, slender muscles whereas in skating you need short, tight muscles." She added, "Goethe wrote about the joy of skating and so did Pepys. The important thing is to keep stretched and, for me, to feel I'm accomplishing something. It's the body that keeps my mind going." ▼

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